

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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NEW YORK : SATURDAY, MAY 26, 1900.

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JOSEPH HAWORTH.

H.S. Lounsbury



The theatrical contingent at a certain Fifth Avenue restaurant, famous for its Sunday night dinners and its East Indian chef, is more than balancing the social division known as the smart set, now that the latter has gone its various ways oceanward and Newportward.

One Sabbath eve recently, comic opera, burlesque and the drama were equally in evidence, beautifully gowned, jeweled, hatted and attended by some of the best known, if not the best behaved, of the gilded youth of the town.

There are rumors of any number of these society-stage weddings in the wind—some of which, if the little birdie speaks truly, will prove positive sensations. One of the papers has taken up the question: "Why do so many society men marry actresses?" and has adopted the usual surprised tone regarding the phenomenon.

But the answer is not far to seek. The young woman of the stage is a brighter, better companion for the average man than is the girl whom he meets in society. They are up in events, they know what is happening, and they can talk intelligently on other subjects than golf and the opera. The pink tea brand of girl gets mortally tiresome after twenty minutes' conversation. She has no variations.

Many of the younger women of the stage who have become known as having social connections and aspirations would not give up their work and its interests for the innocuous day of the society girl, no matter what wealth or position were its accompaniments.

It is amusing to observe the tone of the accounts of some of the recent weddings that have united wild scions of wealthy families to charming young women of the stage, whose youth, accomplishment and attractiveness, as well as family, have been far beyond that of the high-rolling young men whose wealth is their only particular virtue.

"It is announced that the family of Mr. Cutuphigh is entirely reconciled to the marriage," states one paper recording one of these weddings.

And one wonders if Mrs. Cutuphigh, the bride, will be entirely reconciled when she finds out that Cutuphigh's one and only interesting trait is his money, and that with it he is able to buy himself an aureole in the way of English waistcoats, club affiliations, cars and flowers, without which he could never gain any girl's interest.

It will be June soon:
How may we know it?
By the low croon
Of every loon
Poet!

A young man—he must be a very young man and he admits that he is underdone—sends to the Matinee Girl a contribution, "A Receipt for Cooking a Sweetheart," and states that it came into his possession through a noted astrologer of Baltimore, of which city the young man is a resident.

As the receipt in question has been going the rounds of the magazines and weeklies for about ten years, under the heading, "How to Cook a Husband," the Matinee Girl would only suggest that the noted astrologer is dealing with second-class stars. Also gold bricks.

The Matinee Girl doesn't want any contributions for this column, either original or pinched, thanks!

The exhibition of the Press Artists' League, at the Waldorf, demonstrates the fact that a new American poster artist has arisen in our midst, in the person of Sewell Collins, whose admirable pictures of De Wolf Hopper, Frank Daniels, and I forget what others, are among the choicest posters that have been seen.

The pictures of Jefferson, Mary Mannering, Sam Bernard, Barnabee, and the numerous other theatrical celebrities portrayed by this artist's pencil, and on view at the exhibition, while undoubtedly original and unique in style, show nothing of the almost uncanny humor and skill evidenced in the poster pictures.

I asked one of the artists who Collins was and where he came from, and he said: "Don't ask me. Nobody knows. He happened all of a sudden, like the towns spring up out West. Suddenly—he was there!"

The artist is probably there to stay, if he can keep up the queer goblin-like atmosphere of his funny posters and keep all trace of ill-nature out of his caricaturing as skillfully as he has in the work shown at this exhibition.

The passing of peroxide as a popular feminine toilet requisite has been slow but sure. The practice of gilding the hair came in with a boom, and an army of misguided girls, with naturally blond or light brown tresses, and some with brown, hid them to the hair-dressers and had themselves made into wild and wicky looking creatures.

The brown haired girls began it by being coaxed into having their natural locks tinted to a Titian Brown-Pottery shade. It began well, but after a few applications the ambitious ones discovered that the inevitable yellow tinge crept into the hair.

For some reason or other it was supposed that possession of this unnatural yellow hair

was desirable for the stage aspirant. Perhaps there once was a demand for gold tipped girls in theatrical productions.

But it is all over now, and managers pass by the peroxide girl unless she be possessed of talent or charm of value, in which case she is sent off to unbleach as quickly as possible.

The hair dressers are losing one of their most lucrative branches of work, for this bleaching process was as expensive as it was ugly and unbecoming to nineteen women out of twenty.

A new society magazine, which, in its style, is refreshingly light and frisky after the somber and weighty-thoughted periodicals that we have become resigned to, has not only dared to break away from the established literary rule that true excellence in literature, as in other things, is only indicated by deadly dullness, but has ventured to print verse, musical, sweet, easily, rhythmically worded and rhymed, intelligently titled, and, above all, entertaining.

When one reflects on the style of verse that Browning made the fashion so many years ago, and which his imitators have been trying to outdo ever since, it may be understood that it is no small task to dare to combat the established rule in poetry and verse as in music, that mere melody is nothing; that great thoughts and inspirations must necessarily express themselves in lines and words as unnatural as the dialogue of a society play at a Bowery theatre.

Some one said once very sensibly that, no matter how great one's thoughts or how noble the inspiration or the lesson contained in written lines, the first thing was to make people read them. Otherwise they are dead and buried when they leave the pen. There is no mistake so fatal for an actor or a poet or a playwright as to be ahead of the times he lives in—or behind them.

But the magazine poet has gotten into a rut as deep as a well. It is magnificently amusing to read some of the weirdly-named puzzles that are offered to the readers of some of the ten-cent magazines. One turns to the illustrated underwear ads with keen enjoyment after most of the solar plexus blows that are known as "poems," in which vagueness and impenetrability is the effect aimed at, blatantly and cheaply.

Mrs. Garrison, she who is named Theodosia Pickering; Tom Masson, John Ernest McCann, frequently a contributor to THE MIRROR; Arthur Grissom, Frank Stanton, Madeleine Bridges, are among the recent poets who have avoided what I call the Aftermath School of Verse, for the reason that this word is frequently chosen for a title for the magazine puzzles, and I haven't the slightest idea what it means.

But there are others, and they fairly wallow in their hidden meanings, their long-sentenced flights. They jar, instead of pleasing. It would be interesting to know what Alfred Ayres, purist of English and insister on clean expression of meanings, thinks on the subject of the degenerated school of Browning poetry.

His opinion would not be that of an impressionist, as mine is, but would be as the scream of an eagle to the feeble chirp of a sparrow—authoritative. I have always longed to see the deep sea school of verse get its knock-out blow—either a chance blow, a jab, a jolt or a terrific smash. But it will take force, not science, to do it.

Musing thus over the new magazine, containing, as it does, verse that sings itself and in which you may hear the twang of a guitar and again the sound of the May wind in the blossom pink branches. The Matinee Girl dreamed that she was a reporter assigned, this time, not to climb a steeple, or go down in a diving suit, but to interview a magazine poet, an Aftermathite.

"Come in," said the successful magazine poet cordially as he welcomed me in his luxurious study, hung with rare tapestries, famous paintings, armor, and photographs of himself.

"So you wish me to tell you the secret of the system by which I have grown wealthy, though a poet?"

I nodded and took out a note book and pencil.

I have been in the houses of millionaires, in Turkish baths, and the uptown Broadway chop houses, but never before had I sat on a Mexican onyx chair set with Rhine stones.

"Long ago," said the poet, toying with his diamond studded waistcoat buttons: "I became convinced that the crying need of literature was verse of the intense school in season. People like to think nowadays. They like to get a quantity of language for their money, and then have the fun of wading through it as one searches in picnic time for a caterpillar in the lunch."

"The average poet writes mere jingles that a child can understand. He writes things that will go at any time of the year, and that may be illustrated by a snow storm or a girl in a hammock with equal facility. I suit my poems to the times. Have you seen my latest? It is called 'Aftermath.'"

I nodded my head sadly.

"I study the market and make it my thermometer. When oranges are in season I turn out Spring poems with a sliding scale of obscurity in their depths that will make them possible for April, May, or June consumption."

"Once strawberries come in, I know the time has arrived for Summer sonnets and madrigals, which I produce rapidly, storing them in kegs in the cellar. When cantaloupes begin to get good, Summer poetry begins to get bad, and the time for frosty verse is ripe. The left over Summer verse I then remove to the attic, and hang on lines where it positively seems to ripen and become more desirably unintelligible the second year than in its youthful rawness."

"I have an admirable cold storage system for the preservation of Winter things which I usually name either 'Nemesis' or 'Aspiration.' In cold storage these acquire an exquisite iciness and chill delicacy that makes the reader shiver without knowing why. One admirer wrote me that the words seemed to freeze on his lips as he read them aloud."

"I have a new idea now. It is a neat, portable sample case arranged so that it may be shipped to the magazine offices, the stock in trade being indicated by numbers and letters simplifying the system of ordering. I have received many testimonials from grateful editors, some of whom declare the new idea invaluable."

"It is thus that I have acquired vast wealth, the evidences of which you see around you. From the very outset of my career I have never left a stone unturned, and I have a collection of early worms in an aquarium on the roof that is alone worth a fortune."

He touched an emerald bell on the table and I woke up.

THE MATINEE GIRL.

JOSEPH HAWORTH.

Joseph Haworth, a portrait of whom appears upon the first page of this week's issue of THE MIRROR, needs no word of introduction to players or to playgoers. The latest of the long list of notable triumphs that have been his is his splendid portrayal of the leading role, Marcus Vinicius, in Stanislaus Stange's version of Quo Vadis, as seen at the New York Theatre, a role that he will soon relinquish. Mr. Haworth's many remarkable dramatic achievements have placed his name securely in the highest rank of American players, and his numerous memorable successes are so familiar that mention of them were almost superfluous. Mr. Haworth made his stage debut with John Ellsler's famous Cleveland Stock company, and upon the occasion of his farewell performance in Mr. Ellsler's theatre he played Hamlet. He has never been seen in New York as the Dane, although other cities, lost in admiration, have declared that America has not known, since the death of Edwin Booth, a man fitted so well to impersonate Hamlet. It is to be hoped that some day Mr. Haworth will grant to New York an opportunity to see his portrayal of the Dane.

From the Rev. Henry Frank, of the Metropolitan Independent Church of the New Thought, Mr. Haworth has received a letter which reads in part: "I doubt whether any sermon ever preached, or the most intense revivalistic services ever enacted, have so charmed, uplifted and spiritually awakened an audience as did your pathetic description of the meeting of the Christians. As for myself, it held me spellbound and caused me for a time to feel that, instead of being at the theatre, I was listening to hallowed strains of religious melody. I do not believe that the stage possesses another man that could play your part more effectively, inasmuch as you combine intelligence with profound religious emotion."

"You display the sweet sincerity of religious earnestness without any of the gloom of pessimism, which so often attaches to it. I had seen you often before, but I do not recall any performance in which you seemed to be so perfectly adapted to the part, and in which you have drawn a character apparently so well stamped with your own personality."

MODJESKA IN KING JOHN.

Wagenhals and Kemper, who will continue their management of Louis James and Kathryn Kidder next season in A Midsummer Night's Dream, will also direct the farewell tour of Madame Modjeska, and will make it one of the most notable in the history of that actress. They will present Modjeska in a fine revival of King John, a play that has not been given on the American stage in many years, but which was recently revived in London by Beerholm Tree with success. Modjeska, of

course, will be seen as Constance, a role she has desired to play for many years. King John, it is promised, will be played by one of the best legitimate actors in this country, and Prince Arthur by a distinguished woman. The version of King John to be used by Modjeska for this tour has been especially arranged for her by the distinguished Shakespearean scholar, William Winter, dramatic editor of the New York Tribune. The production will be on a par with the revival of The Winter's Tale, made for Louis James and Kathryn Kidder by Wagenhals and Kemper the past season. As this will be Modjeska's farewell tour an effort will be made to make it memorable. The season will not be long, covering but twenty-five weeks, and probably beginning after the Presidential election.

A MONUMENT TO CAMPBELL.

A granite monument has been erected over the grave of Bartley Campbell, in St. Mary's Cemetery, Pittsburg, where it will be dedicated on Decoration Day. An imposing ceremony has been arranged and will be attended by a delegation of theatrical and newspaper people.

REFLECTIONS.

Joseph H. Kearsley, late stage-manager for Mabel Paige, arrived from Key West, Fla., last week. He will go to his home in Philadelphia for a few days.

Myra Jefferson, who has just closed a Spring engagement in Other People's Money, doubled two principal parts for four nights as substitute for May Sargent, who was called to New York suddenly by the death of her mother.

A successful al fresco performance of As You Like It was given on the grounds of Mrs. Robert Hoguet's residence, in this city, on May 15, in aid of St. Rose's Settlement. The cast was given in last week's MIRROR.

Harry Sanford and Joe W. Spears have secured from Jacob Litt the rights to Sporting Life for next season, and will send it on the road.

Willard Hutchinson and Louise Chamberlain, non-professional, were married on Feb. 14, in Richmond, Va.

R. H. Russell, the publisher, has purchased the American copyright of Edmond Rostand's L'Aiglon, and will bring out a translation in book form simultaneously with its publication in London and Paris.

The case of Harry Corson Clarke against T. Daniel Frawley for back salary has been settled out of court, satisfactorily to both parties.

John Most, the anarchist, reappeared in The Weavers, at the Windsor Theatre, on Thursday, in aid of the striking cigarmakers.



"LOU" FIELDS.

known here, does excellent work. Wilson Day and Barry O'Neill deserve mention. Bernice Howard is

Girl, Trilby, The Wages of Sin, The Pearl of Savoy
The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, Fan
chon, and A Mountain Pink, Katherine Robor, and
noted by a good number of the audience.

100

THE FOREIGN STAGE.

PARIS.

Successes at Two Theatres—Revivals and Other Bills—Colonne and His Concierge.

(Special Correspondence of The Mirror.)

PARIS, May 4.

Plays that give promise of success have been produced at the Athénée and the Ambigu, and at both theatres, where fortune has not smiled for some time, the change will be a welcome one.

Alexandre Fontanes has written rather above the Ambigu's standard in *Le Porteur aux Halles*, but the audience rose to the play, and showed much appreciation. The usual sensationalism of Ambigu melodramas is absent, but a strong and pathetic story is told. True, it is mostly familiar material, yet M. Fontanes has worked it over skillfully. The young son of a retired sea captain, named Jourdan, leaves his home in Brittany to study medicine in Paris. In the first act we see Jean, the son, at his last dinner with his family before his departure. The homely atmosphere of the scene, with its bountiful table, uncouth diners and awkward servants is strongly suggestive of James A. Herne's realism. After the meal farewells are spoken and blessings given, and the youth, with a fellow student, starts on his journey. Three years elapse before the next act, and one is not surprised at what has occurred in the interval. Jean has fallen a victim to the temptations and glittering vices of the Gay City, and is now a dissipated, vicious scamp, living a rapid life. He has demanded of his father various sums amounting to \$90,000, to which the simple old mariner has cheerfully responded, until now most of his savings are gone. With his wife and daughter, Louise, old Jourdan comes to Paris to visit his son, whom they believe, through the young reprobate's falsehoods, to be now a full-fledged physician. All too soon they learn the sad truth, and to add to the family's grief, it is discovered that the worthless son has forged his father's name to a check for a large amount. Even this the old man pays, though it takes his last penny to do it.

The family seek shelter in a squalid lodging house, where we find them in the third act, starvation staring them in the face. Jourdan has tried to obtain a position on some vessel, but his age is against him. The daughter has sought in vain for work as a dressmaker. The outlook is gloomy indeed, when Emile, Jourdan's former servant in Brittany, discovers the family, and assists them with food and money. The captain finally secures a position as porter at the Halles, or market, and the mother and daughter open a flower booth there. The fourth act shows the market at four in the morning. Madame Jourdan and Louise are already arranging their flowers, and Jourdan is unloading vegetables. The roisters of the night still throng the market's cafés, and to Barrat's resort comes Jean, with a band of noisy, drunken associates. The contrast between the carousing of the scapegrace son and the toiling of his parents and sister is most effective, and the setting is pretty. The climax comes when Jean is discovered by his father, who compels him, before the crowd that has gathered, to beg pardon, on bended knees, from his mother and sister. But the misery he has brought on his family does not touch the young rake's heart, and he escapes to join his companions. His redemption is finally brought about through his sister, who pretends to join in the fast life that her brother leads. The thought of his sister becoming a wanton brings Jean to his senses, and he goes with her to the bedside of his mother, who is dying. He receives her forgiveness and his father's, and this, with Louise's betrothal to Jean's former schoolmate, De Rouville, brings the play to a happy conclusion.

The best feature of the drama is its richness in pathos. Some of the scenes are so affecting that there was scarcely a dry eye in the audience. M. Decori gave a fine portrayal of the old mariner, and the thankless part of Jean found a good exponent in M. Castilian. Mlle. Barbier was a sweet and gentle Louise. The rest of the interpretation was satisfactory.

The Athénée's new play is *Francine, ou Le Respect de l'innocence*, by Ambroise Janvier. An extravagant, improbable farce this, in tone immoral, yet brightly and wittily told. The story begins at a girls' boarding school, where two sweet graduates are speculating on matrimonial prospects. Denise is already affianced, but Francine's hand has not been pledged, though she has hopes of her handsome young cousin, Frébecourt. Francine is a poor orphan, however, and Frébecourt, who is a lady-killer, has been paying his cousin attention with no good purpose. This Francine learns when Frébecourt visits her during this act. The girl sends him about his business, and Denise, pitying her schoolmate, suggests that she marry her (Denise's) father, Montmirel, a wealthy widower of forty. Montmirel has been attracted by Francine's beauty and the match is arranged readily. Act two sees the couple, with Denise, at Montmirel's country home. Denise has been jilted by her fiancé, whose main thought was the girl's inheritance, and who does not care to marry her now that other heirs may be born to share Montmirel's wealth. No other suitor for Denise has appeared, and Francine is grieved that she should have put her friend in this plight. She finally hits upon a plan to secure a husband for her. Frébecourt, strange to say, has been a frequent visitor at the house. He still wishes to make a conquest of Francine, but his proposals have received a deserved rebuff. As he leaves, however, Francine, in execution of her plan, calls him back and tells him that, though she loves him, she cannot consent because of her stepdaughter; she must respect Denise's innocence. If Frébecourt will find a husband for Denise, Francine says, his wishes will be granted. Frébecourt brings his friend, Reuffémur, for the purpose, but that worthy fortune-hunter declines the match, as Montmirel is in too good health to be likely to die soon. Then, as a last resort, Francine suggests that Frébecourt marry Denise himself. The seeming perfidy of this appeals even to Frébecourt, but the prospect of winning Francine overcomes his scruples and he and Denise are betrothed.

Then it is that Francine discovers that her plan has become a Frankenstein's monster. She realizes that she loves Frébecourt, and his attentions to Denise, for whom he feels a growing affection, make her madly jealous. Unable to fight her love, she suggests to Frébecourt that he and she elope. This denouement is averted by the lucky appearance of Sister Petronille, the girl's former school mistress, who is visiting Francine and over-

hears the conversation. She convinces the young wife of the error of her action, and Francine resolves to be faithful to her husband, while Frébecourt marries Denise. In the cast excellent performances were given by Mlle. Dallet as Francine, Mlle. D'Arcy as Denise, Mlle. Leriche as Sister Petronille, and M. Clerguet as Frébecourt.

The feature of the revival of Posnard's *Charlotte Corday*, at the Français (Odéon), is Paul Mounet's fine performance as Marat. It is one of this actor's best portrayals, and a wonderfully vivid picture. Mlle. Dudlay is not at her best in the name part. Silvain makes a most effective Danton. The other roles are capably played; the scenery is capital, and the stage-management admirable.

Le Follet, a one-act lyrical legend, by Pierre Barbier, with score by M. Lefèvre, was brought out at the Opéra Comique, May 1, with fair results. It is a fanciful tale of Brittany that is not without attractiveness. The music shows technical skill, but little originality. The evening was also notable for the reappearance of Mlle. Delna, who won a pronounced success in *Orphée*.

Emile Bergerat, author of *More Than Queen*, has written a comedy, *Le Capitaine Blomet*, that Antoine will produce.

M. Lemonnier will control two theatres this summer. Besides the Cluny, which he has reopened successfully with *Ferdinand le Noceur*, M. Lemonnier will resume the management of the République, in consequence of the brothers Millaud having abandoned their opera venture there. A celebrated Case will be Lemonnier's first offering, May 8.

Zaza has been revived at the Vaudeville, and is proving specially attractive to the Exposition visitors.

Jean Bart has ended its run at the Porte-Saint Martin, and Coquelin and his company are rehearsing *Cyrano de Bergerac*. The feature of this revival will be Mlle. Yahné's appearance as Roxane.

The Théâtre Marigny has reopened in a blaze of glory. The programme is one of the best in Paris. T. Nelson Downs has made an immense hit with his wonderful coin manipulations. Liane de Vries displays her beauty and sings; the Eight English Roses do a good dancing turn; the Agostini Family score heavily, and good acts are given by the D'Ostas, acrobats, Vincentina and Amand, skaters; Rose and Jack, musicians; Mlle. Chester and her trained dog. *Un Siècle de Grâce*, a pretty operetta, closes the performance.

American performers are plentiful at the Casino de Paris. Burke and Andrus and their donkey, the Brothers Deonzo, and Sadi Alfarabi all make hits. The rest of the bill, including the ballet *Cleopatra*, is pleasing.

Business has been enormous at the Olympia, with Fregoli as the drawing card. He is to take a month's rest and then resume his long engagement.

The four years' war between M. Colonne, the famous musical conductor, and Eugene, the concierge of his apartment in the Rue de Berlin, has ended in the complete rout of the concierge, horse, foot and dragons. The history of the war, which has just been made public through the courts, runs thus: Five years ago, when M. Colonne moved into the apartment in the Rue de Berlin, the concierge was as tractable as most of his kind, and for a year his conduct was in no wise reprehensible. At the expiration of the year Madame Touchet, owner of the apartment, and up to that time a resident of it, moved elsewhere. It was then, according to M. Colonne's testimony, that the malevolent nature of the concierge asserted itself. Free from the watchful eye of his employer, the concierge tore away the mask of docility that he had assumed, and revealed himself to be a fiend in human form. And at the innocent heads of M. Colonne and his family the concierge's machinations were directed. In a hundred ways, M. Colonne says, the concierge caused annoyance and discomfort to his household. He refused to take M. Colonne's visitors up in the lift; he caused rebellion among M. Colonne's servants; he circulated scandalous stories about the family; he was insolent to all members of the household; in short, he left no stone unturned to show his malice. For four years, avers M. Colonne, he endured this persecution, that grew more virulent as time went by. Neither calmness nor resignation marked his endurance, for an active campaign against the concierge was ever in progress. M. Eugene was rebuked, expostulated with, and ordered to cease his practices, but in vain. Madame Touchet was repeatedly requested to discharge the concierge, and just as repeatedly she promised to discharge him; but the concierge remained. At last, determined not to be forced from the apartment, M. Colonne brought suit against Madame Touchet. The evidence as related above having been laid before the court, the expulsion of the concierge was ordered and 1,800 francs damages awarded to M. Colonne. Thus it is demonstrated that though the concierge may be superior to the rest of mankind, he is yet amenable to the law of the land. T. S. R.

JAMAICA.

War Fund Benefits—Amateurs in Drama and Concert—Notes.

(Special Correspondence of The Mirror.)

KINGSTON, May 5.

The military drama, *Neck or Nothing*, was put on for a second time at the Theatre Royal, May 1, in aid of the War Fund.

The Orpheus Society gave a performance at Port Maria April 19. Those who took part were Mrs. Spalding, Miss Walton and Messrs. McGill, Thresher and Perez. The farce, *Old Gooseberry*, concluded the entertainment. This also for the War Fund. The society gave another performance April 28 at the Park Lodge Hotel.

A concert in aid of the War Fund took place at the Town Hall, Richmond, April 17. The hall was prettily arranged for the occasion and the performance gave satisfaction.

The first of a series of costume concerts came off at the Court House, Sav la Mar, April 25. Miss Graham, Miss Kilburn, Miss Astwood and William Gooch were the principals. The attendance was fairly good.

The members of the Choral Union gave two successful concerts in the Court Room, Black River, April 25, 26. The first audience was large and the second fair. Miss McDermott was easily the star of the evening. Professor Perez gave several amusing numbers on the violin.

A patriotic concert was given at Mandeville, April 27. The Court House was crowded and the committee should be able to hand over to the War Fund a good sum.

Neck or Nothing was given April 24 at Montego Bay. The attendance was fair and the audience enjoyed the performance. This

company deserve great credit for the way in which they have worked to help swell the fund for the benefit of the war orphans.

The May Day concert of the Kingston Choral Union was held in the Collegiate Hall. Miss McDermott sang "Erani, oh, Come and Fly with Me," in a creditable manner. Professor Perez played "The Mocking Bird" on the violin and pleased his listeners. The chorus proved to be really the best item on the programme. Their rendering of "Honor to the Soldiers," from Gounod's *Faust*, was much appreciated. Aunt Jerusha's *Mistake* closed the evening's entertainment.

Mr. Schaefer, who is by far the best violinist that ever visited Jamaica, with his Classic Trio Club gave a very artistic concert at the Theatre Royal, May 3. It is really a treat for one to hear such music as Mr. Schaefer is able to produce. Mr. Schaefer has made great strides in local musical circles since his arrival here. The Trio Club is after his own heart and is always well attended by Jamaica's best people. In addition to the above, Mr. Schaefer soon will produce an opera at the Theatre Royal. An easy second to Mr. Schaefer was Captain Sweetman, whose voice is one of clearness and purity of tone. In the concert Mr. Schaefer was ably assisted by many society women of Kingston.

MONTGOMERY IRVING.

PUERTO RICO.

(Special Correspondence of The Mirror.)

PONCE, May 3.

An Italian Grand Opera company has given a series of performances at the Theatre La Perla the past week. The operas sung thus far have been *Il Trovatore*, *Lucia, Rigoletto* and *La Favorita*. From a musical standpoint the company's work is good rendition, but the acting, with the exception of that of Rosalia Chafia, the star, and Señor Solares, the baritone, is not satisfactory. In Lucia the company won its greatest success, and repeated the performance by request. Señor Solares' *Rigoletto* was most artistic. Aida, *Cavalleria Rusticana* and *Faust* are underlined for the company's second week.

LOUIS WEISBERG.

THE STANLEY FUNERAL.

When the mortal remains of the late Fredric Grosvenor Stanley were laid at rest in Graceland Cemetery, Chicago, last Tuesday afternoon, Willie Collier, the comedian, stood by the grave and read the burial service of the Episcopal Church. Through an unfortunate misunderstanding the rector of the church was not notified to be at the funeral, and it was found impossible to secure the services of another minister, so the cortege drove to the grave.

In the Chicago *Evening Journal* of Thursday, James O'Donnell Bennett paid the following tribute to the comedian and his dead friend:

There was a peculiar appropriateness in the selection, made necessary by a series of strange accidents, of Willie Collier to read the service over the grave of Fred Stanley. You might go through all the ranks of the profession of acting in America and not find a man whose life is more open to scrutiny or whose personality is more amiable and lofty than are the life and personality of Willie Collier. To the genial virtues of loyalty and good-fellowship he adds a cleanliness of life that is almost austere, and there was no shadow of incongruity in having this layman read the last offices for the dead.

I think the many, many hundreds of men who counted Fred Stanley as friend will share with me the feeling that it would have made our friend happy had he known that Mr. Collier was to be the one who should speak the last benediction and give the long hail and farewell over his grave. The thought must have occurred to many who joined in the simple service that were all actors as good men as the kindly, straightforward gentleman who read the words of consolation, and were all ministers as brilliant as he, two professions would be greatly lifted in the esteem of men.

Mr. Stanley will be sadly missed at the theatres these many nights to come. His was a cheerful, pleasant, hearty way, and invariably it did one good just to chat with him for a few moments in passing. He was a good friend to all the player folk, advised them wisely in their business affairs, and the esteem in which they held him was touchingly illustrated in the closing days of his life, when men so much older than he, as Joseph Jefferson, showered his bed with fond and cheerful messages.

For years Mr. Stanley had been a happy and always welcome figure in the club and foyer life of the town and he had the rare distinction of being one of those men whom everybody knew and liked and who yet was never obtrusive.

It seems impossible that so vital and pervading a presence is gone.

You remember what old Omar says:
You rising moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for one in vain!

And when like her, oh Saki, you shall pass
Among the Guests Star-scatter'd on the Grass,
And in your joyous errand reach the spot
Where I made One—turn down an empty glass!

That, I think, is all our friend would ask of us who shall miss him so much.

MARY MANNERING'S OPENING PLAY.

Mary Mannering closed her season with Daniel Frohman's Stock company at Orange, N. J. She has secured the rights to the romantic play, *A Durward Ladye*, by Mrs. Ellen Arthur and Victor Mapes, with which she will probably open her season in Boston in the Fall. She has returned to her home in this city, and she and her husband, James K. Hackett, are preparing details necessary for the production, so as to get affairs in readiness before their vacation, which commences immediately after the close of Mr. Hackett's season in *The Pride of Jennico* at the Criterion Theatre. The period of *A Durward Ladye* is placed at the end of the last century, and the story deals with the emotional adventures of a beautiful Creole girl, who is brought from England to America to the ancestral home of her relatives.

SPRINGFIELD SUPERS STRIKE.

About forty "supers" engaged by Julia Marlowe's stage-manager to impersonate Stonewall Jackson's army in the performance of *Barbara Freitchie*, at the Court Square Theatre, Springfield, Mass., May 17, objected to being kept in the large dressing room under the stage; they wanted to see Miss Marlowe act. They were also dissatisfied with the bounty, 25 cents, and wanted to make it 50 cents. So they marched out in a body on strike, and General Jackson's serried ranks in the last act consisted of seven men. There was no bloodshed, and not all the clothes were shed, either, for the manager found some parts of his rebel uniforms missing when he counted up.

PROFESSIONAL DOINGS.



Nora Dunblane, whose portrait appears above, is a young actress of beauty and accomplishment, who has won prompt recognition and advancement by her undoubted talent, her great ambition and her love of hard work. Graduating a year ago from the American Academy of the Dramatic Arts, which she had entered after a European education, she made a hit during the season past as the maid, Leggett, in *The Cuckoo*. She is now engaged for the Summer season of *Hearts Are Trumps*, at McVicker's Theatre, Chicago.

G. A. Stryker, while playing in Jersey City last week, received a handsome gold charm set with diamonds from friends who saw his performance with Robert B. Mantell, in Newark, the week before. A short address referring to the excellent work that Mr. Stryker had done with Mr. Mantell preceded the presentation.

Harris and Parkinson's scenic production, *Lost in Egypt*, will open at Shamokin, Pa., on Sept. 1. O. L. Story has contracted to build the scenery.

Nellie Lindroth is spending a few weeks in Providence, R. I., visiting her brother.

Judge Gustam will produce a series of comedies at Livingston Manor, N. Y., during the Summer.

John R. Higgins has closed a season of thirty-one weeks with John O'Ormond and Agnes Fuller, and has joined William Richards' Stock company for a Summer season.

Mme. Emma Nevada and her sister, Mrs. Laura Icks, met for the first time in twenty-eight years, at Cleveland, O., last Thursday. The sisters were separated in childhood and had been unable to find each other.

The stage censors of Leipzig, Carlsruhe and Stuttgart, Germany, last week forbade the performance in those cities of Count Leo Tolstoi's *The Power of Darkness*, that was presented here, in part, last Tuesday by the students of the American Academy of the Dramatic Arts.

Henry Greenwall, who has leased the American Theatre for five years, arrived in town last week and is arranging for the opening of the house in the Autumn. His plans for the season are not yet definitely decided upon.

Whiting and Willis will send at Gay Coney Island through the South next season. They will also send a company through the Northwest in a new high-class comedy entitled *A Hindoo Hoodoo*. Roth companies will open early in September.

Guelma L. Baker, one of the prima donna sopranos of the Castle Square Opera company, will leave next week for her home in California, where she will spend the Summer.

The success of the Olympia Opera company, at Athletic Park, New Orleans, has been so pronounced that a balcony to accommodate 800 persons will be erected, enlarging the seating capacity to 4,000.

Edward Warren and Marguerite Hammond will star next season in a new pastoral comedy, *Cowslip Farm*, by Arthur L. Tubbs. W. A. La Bonté will manage the attraction, and D. S. Vernon will go in advance.

Mrs. Max Eugene has sold her Elmhurst property to Sam Collins.

John Lovell and Son, of Montreal, will soon publish in book form F. T. Graham's "History of the Montreal Stage," originally printed serially in the Montreal *Metropolitan*. The matter has been rewritten and revised, while Col. T. Allston Brown has scrutinized the data.

Frank A. Harriman has signed with Prof. O. R. Gleason, "the horse tamer," to go to Australia for two years as his general agent. Prof. Gleason will fill engagements in this city, Boston and Philadelphia before going to the Pacific Coast.

A. W. Randall has been engaged for the Summer tour of *A Young Wife*, opening at Portland, Me., to act as treasurer and play the newswoman. He has also signed for next season, when Manager W. W. Randall will have two companies presenting the melodrama, one of them going to the Coast.

Albertine Perrin, sister of the late Sam Fisher, who died in North Carolina, was greatly bereaved by the event, as she had not been informed of the burial of her brother. The first intimation she had of his death was when she read it in a newspaper. She is now on tour with Effie Ellsler in *The Christian*.

Alice Holbrook announces that she will be starred next season in *The Belle of Honolulu*, opening Sept. 1.

Clarence M. Brune is negotiating with several stars to fill Fanny Davenport's roles in that actress's Sardon plays, that Mr. Brune will produce next season. As yet no decision has been made. Melbourne MacDowell will continue with the company.

The Emperor William has commanded Captain Lauff to project another play about the Hohenzollerns to celebrate the bicentenary of the Prussian Kingdom next year.

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BROOKLYN AMUSEMENTS.

SATURDAY, May 19.

The torrid heat of Monday and Tuesday dealt a finishing blow to the waning season that the contrasting coolness throughout the remainder of the week was powerless to overcome.

For the second week of his tenancy at the Montauk Manager Henry W. Savage divided the time evenly between The Mikado and Patience. Both of these works have been heard so frequently on this same stage during the past three summer seasons, as well as by less meritorious casts in houses of cheaper grade, that it is not to be wondered at that business was not as good as may be expected for the ensuing week, when Martha and Rigoletto will be sung.

The City of New York was Manager Harry C. Kennedy's final exhibit at the Bijou, which was to have remained open until May 26, but had a week of time quickly lopped off when the mercury began its upward climb the first of the current week. The seventh season of the Bijou began on Saturday, Sept. 2, and during the thirty-seven weeks elapsing Chauncey Olcott, Joseph Murphy, Thomas E. Shea, Annie Yeomans, also Williams and Walker have been featured, one engagement has covered a fortnight, and three return dates were given; thirty-seven different plays being seen in this order: Devil's Island, The Cherry Pickers, An Easy Mark, The Sporting Duchess, Two Little Vagrants, Shore Acres, Hearts of Oak, Through the Breakers, The Policy Players, Eight Bells, Zorah, The Man-o-War's Man, Dr. Jekyll and Mr. Hyde, The Slaves of Sin, Sidney Carton, A Romance of Athlone (two weeks), The Gunner's Mate, A Trip to Coontown, The Queen of Chinatown, A Female Drummer, The King of Rogues, The Kerry Gow, The Sham Ruse, In Old Kentucky, The King of the Opium Ring, The Great Train Robbery, Mistakes Will Happen, The Dairy Farm, A Guilty Mother, Why Smith Left Home, Across the Pacific, The Policy Players (return), In Old Kentucky (return), Uncle Tom's Cabin, On the Stroke of Twelve, The Bowery After Dark, A Young Wife, Shore Acres (return), Von Tonsen, and The City of New York.

Hyde and Behman's olio for the last week but one of the season had Minnie Seligman in a condensed version of In Paradise. This actress is too gifted to identify herself with such a vehicle, which fails to present her in an attractive guise as other models that she has used on this stage have done. Sam Ryan and Tom Lewis in their admirable bit of foolery recall the best efforts of such old timers as Birch and Backus, or Barry and Fay. Camille D'Arville's brilliant vocalization was effective in selections of wide range. Josephine Gassman and those two pickaninnies of hers that conquer on first sight repeated their usual hit. Henri French, whose act is one of the most pleasing in the vaudeville, got its full quota of applause, while other turns were contributed by Leo and Chapman, Richard Pitrot, Hemming Sisters, and Chevrolet. Manager Henry W. Behman will ring down the curtain on his final week with that big collection of headliners known as The Behman Show, the profits of which, since last September, are said to be well toward \$100,000.

At the Gayety this borough was afforded its first opportunity to judge the much discussed Sapho. Fanny Le Grand was in the capable hands of Albert Gallatin, and the rest of the cast, as well as the entire production, bore very favorable comparison with the Wallack representation. The season here, which closes with a testimonial benefit to Manager Bennett Wilson on Sunday night, began on Saturday, Sept. 2, and during its thirty-seven weeks' record George William Barry, Rose Melville, Ward and Vokes, David Higgins and Julia Waldron have been starred. Two minstrel troupes were seen, four attractions given a return date. Thirty-five different bookings were offered in this rotation: Grip of Steel, The White Heather, Courted into High-Toned Burglar, The Last of the Robbers, A McIntyre and Heath's Comedians, A Hot Old Time, The Rising Generation, Robert Fulgore's European-American Stars, Secret Service, Superba, Six Hopkins, A Stranger in A Strange Land, Hyde's Comedians, The Floor Walkers, W. H. West's Minstrels, The Floor Walkers, Flanagan's Ball, At Piney Ridge, Last of the Robbers (return), Dodge's Trip to New York, Primrose and Dockstader's Minstrels, A Wine Guy (return), King of the Opium Ring, Shenandoah, By the Sea Waves, The Gunner's Mate, A Female Drummer, A Stranger in New York, McFadden's Row of Flats, Man's Enemy, Across the Pacific, and Sapho.

Al. Reeves' Show is followed at the Star by The Indian Maidens. The Excelsior is likely to keep open until June 2. Alden Bonnell's production of Quo Vadis at the Academy of Music has won general commendation from the local press, and enters on its second week with grati-

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References: Theatre Managers of Chicago. Special terms for copyrighted versions of "Que Vadis" and "Sapho." Send for LIST OF MEMBERSHIP.

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Mgr. Quaker City Minstrels and Excelsior Comedy 4.

lying prospects.—Business-Manager Edwin C. Mason, of the Bijou Theatre, has a testimonial benefit scheduled at that house for Decoration Day.—The new Orpheum is taking shape rapidly, the facade being already up beyond its second story, giving promise of making a striking effect from an architectural point of view.—Slater's Marine Band gives its first concert for this season at Brighton Beach on the afternoon and evening of Decoration Day.—The music begins at Manhattan on June 16, and the amusement season in the Pavilion at that resort on June 23, starting off with The Runaway Girl. SCHENCK COOPER.

ENGAGEMENTS.

Frank J. Wilstach, by Liebler and Company, for next season.

Frank Mostyn Kelly, for the role of Dick Leonard, the detective, in Caught in the Web.

Bella Clarke, as Clara Hinzelman, in At the White Horse Tavern.

Charlotte Deane, to play a special engagement with Thomas McGrane and Lucius Henderson at the Academy of Music, Montreal.

Sam Fisher, who for many years has been a feature of the Byrne Brothers & Bella, will again be seen with that attraction.

Lillie Hall and Charles Burrell, for Slaves of the Orient.

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"The movements of the stages of the plot are interesting, making a complete and most satisfactory play."—Times, Trou, N. Y.
"As a drama the play is a complete success."—Journal, Jersey City, N. J.

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THE ACTORS' FUND.

NINETEENTH ANNUAL MEETING.

Statistics and Condition of the Great Charity of the Profession—Reports for the Year—Officers Elected—A Movement to Establish an Actors' Home—Addresses by the President and Others.

The nineteenth annual meeting of the Actors' Fund of America was held at the Madison Square Theatre, in this city, last Tuesday morning, May 15. The attendance, although representative, was not so large as had been expected, especially in view of the fact that the date of the meeting had been changed from June to May, in hope to secure a larger attendance. President Louis Aldrich occupied the chair. With him on the stage were Antonio Pastor, second vice-president; Edwin Knowles, secretary; Andrew A. McCormick, treasurer; A. M. Palmer, De Wolf Hopper, Roland Reed, Augustus Pitou, Harrison Grey Fiske, and Marshall P. Wilder.

Secretary's Annual Report.

DISBURSEMENTS FROM JUNE 6, 1899, TO MAY 1, 1900.

Total expenditure, as per requisition.	\$31,200.41
Paid for relief, burials, medicines, physicians' expenses, care of and alteration in the Actors' Fund Plot, headstones, etc.	\$23,840.55
Salaries	3,840.00
Auditing accounts	100.00
Rent	1,650.00
Printing	100.75
Benefit expenses	744.94
General expenses, including postage, telephone service, telegrams, office sundries, etc.	915.17
Total	\$31,200.41

RECEIPTS FROM JUNE 6, 1899, TO MAY 1, 1900.

Balance from last account	\$55.16
Membership dues	1,498.00
Unused appropriations	608.29
Life memberships	1,148.00
Ten-cent tax	270.30
Theatrical license appropriation	16,352.24
Interest	6,703.81
Money returned	136.00
Benefit account	11,394.36
Donations	567.00
Telephone collections	55
Bequests	500.00
Total	\$39,493.71
Paid to treasurer	39,428.55
Balance cash on hand, May 2, 1900	\$65.16

Treasurer's Annual Report.

June 6, 1899.—

Cash balance on hand	\$18,978.29
Membership dues	\$1,688.00
Unused appropriations	608.29
Life membership	1,148.00
Ten-cent tax	270.30
New York city appropriation	16,352.24
Interest on investments	6,703.81
Aldrich percentage plan	240.26
Money returned	136.00
Bequests:	
Broadway Theatre, New York, gross	\$4,509.50
McVicker's Theatre, Chicago, gross	2,468.97
Boston Theatre, Boston, net	1,530.32
New York Theatre (vaudeville), net	1,172.17
Montauk Theatre, Brooklyn, net	459.50
Boston (vaudeville)	447.14
St. Paul	313.25
Minneapolis	253.25
Total	11,154.10
Bequest: Susan Walsh	500.00
Donations:	
Agnes Ethel	\$500.00
Elks	20.00
Others	47.00
Total collections received from Secretary	\$39,428.55
Bank charges	32
Sale of U. S. bonds	80,662.50
Total	\$120,091.37
Bank charges per bank book	\$1.70
Expenditures:	
June 6, 1899, to May 1, 1900, through Secretary	31,200.41
Cash balance on hand	107,867.55
Total	\$139,000.06
Cash on deposit:	
City Trust Co. on certificate	\$80,662.50
City Trust Co.	15,749.92
Bank of Metropolis	4,687.54
U. S. Trust Co.	4,767.59
Total	\$105,867.55
Cash balance as above	\$107,867.55
Cash invested, bonds and mortgages	85,000.00
Total	\$192,867.55

Respectfully submitted,
ANDREW A. MCCORMICK, Treasurer.

Audited with the books and vouchers of the Fund and found correct. The certificate of the City Trust Co., \$80,662.50, and bonds and mortgages of \$85,000.00, are in safe deposit box at Garfield Safe Deposit Co. ready to be turned over to the new treasurer to-morrow.

Sydney P. Ward, Auditor.

May 14, 1900.

These documents, having been heard and placed on file, President Louis Aldrich read his annual report, as follows:

President's Annual Report.

LADIES AND GENTLEMEN, MEMBERS OF THE ACTORS' FUND OF AMERICA:—For the third time the honorable duty of presenting an annual report, with recommendations for the future, is assigned to me. You have listened to our Secretary's and Treasurer's reports and, in making deductions therefrom, you should remember that the change made in our by-laws brings our annual meeting in May, instead of in June, as in previous years. Therefore all official reports are for eleven months and though in figures the amounts expended for charity may not appear so large, the average is about the same as last year—in fact, they are somewhat greater.

Actors' Fund President's reports cannot but be repetitions in some things that are unpleasant to contemplate. For, while the Fund keeps

steadily on, caring for the indigent sick, burying the dead, as well as providing for the destitute or the helpless of all connected with the giving of dramatic, operatic or vaudeville amusement in America, yet there still exists the same inexcusable neglect or rather lack of interest among many who should be the first to assist an association which is without question the best ever organized for systematized relief of the unfortunate ones in the theatrical profession in this or any other English-speaking country.

MEMBERSHIP.

Two years ago I reported that, by personally communicating with those who should be interested in the Actors' Fund, I had been able to add 39 life members to our list and 486 to our annual membership. Six weeks ago I deemed it well to make another effort on the same lines as regards life membership. So I addressed 250 professionals who, being prosperous, could, if so minded, contribute in this way and show a practical interest in our work.

I have received 24 favorable responses up to date. This is a somewhat discouraging proportion. Still it adds 24 to the list of life members, which, with the 23 obtained by my previous effort, has now 47 in our treasury. Therefore, far from being discouraged, I shall keep at this idea, for I know my profession's good natured ways too well to think that any can be offended by these persistent reminders of their duty to the Actors' Fund of America. We have now 836 annual members, with dues paid to July 1, 1900, and we have 140 life members.

THEATRICAL LICENSE APPROPRIATION.

For several years it has been customary to present the unpleasant facts first as a sort of curtain-raiser, and I shall adhere to that plan to-day. The semi-official announcement that hereafter we are not to receive our share of the theatrical license moneys collected by the City of New York is a most serious menace to our future. Last year we received \$14,975 as our fairly just share, but we got only \$5,508.98 this year, with the intimation that we are to receive nothing hereafter, the amount paid us now being simply a concession by the city authorities to the extreme worthiness of the Actors' Fund charity.

That you may thoroughly understand the situation, I present an extract from a statement given by me to the press last March: "Every manager that conducts a regular place of amusement in the City of New York pays a license fee of five hundred dollars a year. The law compelling this payment was left dormant for many years. The Legislature at Albany designated long ago that the money so collected should be paid to the Society for the Reformation of Juvenile Delinquents. This decision would seem to have carried the inference that theatrical performances were largely responsible for causing juvenile delinquency and that the payment of the collected money to the society named was a sort of retributive justice. About sixteen years ago a committee from our Board of Trustees, headed by A. M. Palmer, went to Albany and secured legislation by which this money was thereafter to be given to the Board of Apportionment in the City of New York for distribution among various deserving charities here. Year after year we received a certain percentage of the license fees, at first a small amount, that gradually increased until it became pretty well recognized that we should get about thirty-five per cent. of the license fee collections, but this payment was left dormant. Then we endeavored at Albany through legislation, to have it made mandatory, and six or seven years ago a bill passed both houses of the Legislature giving to the Actors' Fund a clear half of the theatrical license moneys."

But the bill failed to receive the approval of the Governor. Less than two years ago a similar bill was passed and we were assured of the Governor's signature, but under the charter of Greater New York all financial measures must receive the sanction of the Mayor of the city. This bill being passed at the end of the session, the Mayor, upon its receipt, simply pocketed it without approval, which again defeated the mandatory legislation that we felt we were entitled to. In justice to Mayor Van Wyck, however, I must say it was because of no prejudice against the Fund that he did this. It was simply because he was a believer in home rule in all measures concerning the collection and disbursement of taxes in the city, for in an interview his Honor informed me that he regarded the Fund as one of the best administered of all the charities here, doing its work so economically yet so quickly and generously as to be worthy of emulation by all interested in charitable work. That the Board of Apportionment agreed with this estimate of the Fund is best shown by the fact that they voted us last year the largest sum it has ever been our good fortune to receive, \$14,975.

"We now come to the present year, when it would seem that our troubles about this money have opened afresh. Comptroller Coler has expressed his view that this and similar moneys should not be distributed as explained, his point being that there are many associations that receive portions of this money, whose expenses for rent and salaries of officers are greater than their charities, and that they should be debarred from the city aid. The Board of Apportionment is pretty well in harmony with the Comptroller's ideas, as his arguments for the protection of the city's interests are in some respects unassailable. But though our charity is, I venture to say, broader and more cheaply administered than any other, yet we, with the rest, are liable to suffer the loss of this just revenue."

"This year we receive but little more than one-third of last year's payment. While in interviews with officials expressing the utmost sympathy, I have been unable to obtain any more money or promise for the future. Still another special effort should be made to convince the authorities that the Fund represents the managers who pay this theatrical license money and, being a special tax, we are clearly entitled to a larger moiety in the same. That such an idea was in the minds of the Legislature at Albany is plain, for, as I have told you, on two occasions they passed bills showing that drift in the minds of the representatives of the people. The present city authorities feel that we have a moral right in the matter, and we should bend every effort to have this right legally recognized."

"Our report show that we have received the following payments since the beginning of the apportionment: 1885, \$6,350; 1886, \$9,000; 1887, \$9,000; 1888, \$10,675; 1889, \$11,000; 1890, \$11,000; 1891, \$12,912; 1892, \$12,912; 1893, \$12,912; 1894, \$11,650; 1895, \$11,916; 1896, \$12,912; 1897, \$13,570.24; 1898, \$11,017.95; 1899, \$14,975; 1900, \$5,508.98, making a total of \$177,934.29."

"But this is a minor part of the moneys received by the city for theatrical licenses, while the expenditures of our association have aggregated three times that amount, for since the foundation of the Actors' Fund, in 1882, there has been paid out \$516,820.70, more than 83 per cent. of which has been direct for charity. In the care of our unfortunate sick and destitute, paying but one-ninth of the amount for rent, salaries, and the other absolutely necessary expenses of the Fund. This is a most enviable record."

PLANS FOR REVENUE.

A resolution, adopted at our last annual meeting, as amended, read "that the Board of Trustees be instructed to prepare and hold a fair in the city of New York, in the month of May, 1900, if, in their judgment, they think they can make a success of it, and that Louis Aldrich be constituted the chairman of the committee appointed to supervise the arrangements."

Acting on this, a committee consisting of Messrs. Brady, Knowles, and Aldrich was duly appointed. Several meetings of this committee were called, at which doubts of success and lack of interest in the matter developed, culminating in a report to the board at its October meeting that the committee as represented deemed the plan of holding such a fair at the time named inadvisable and imprudent. The board accepted this report and discharged the committee.

The Ten Cent Tax on complimentary tickets,

so well presented and earnestly and sincerely enforced by our former president, A. M. Palmer, has, I regret to say, procured for us but \$270.30 during the year.

And the percentage plan, by which managers and actors would insist that all outside benefits should pay a small share of their receipts to the Fund, and which I confidently hoped would solve the problem of the procurement of a constant, steady revenue for us, has amounted to but \$290.53.

In these well considered expedients for carrying on our work successfully, our profession exhibits the same lack of persistence, the same tiring of things that seem necessary to please in the pursuance of their business of giving amusement. Fortunately your trustees can show better financial results for Actors' Fund regular benefits than for many years past.

BENEFITS.

The number of our benefits was nine, and their gross and net receipts are as follows: Boston Theatre, Boston, Oct. 29, 1899: Gross receipts, \$2,163.50; net, \$1,530.32. McVicker's Theatre, Chicago, Nov. 9, 1899: Gross receipts, \$2,898.37; net, \$2,468.97. Broadway Theatre, New York city, Nov. 16, 1899: Gross, \$4,509.50; net, \$3,987.13. Metropolitan Opera House, St. Paul, Nov. 23, 1899: Gross and net, \$213.25. Metropolitan Opera House, Minneapolis, Nov. 30, 1899: Gross and net, \$253.25. New York Theatre, vaudeville benefit, Feb. 27, 1900: Gross, \$2,147; net, \$1,158.17. Montauk Theatre, Brooklyn, March 30, 1900: Gross, \$719.81; net, \$459.50. Boston Theatre, vaudeville benefit, April 15, 1900: Gross, \$848.50; net, \$447.14. And a benefit by lady and gentlemen amateurs at the New Mobile Theatre, Mobile, gave us \$508.25. The total net showing for nine benefits being \$10,926.98, compared with last year when we received but \$4,516.15 from regular benefits, is gratifying, representing a gain of \$6,410.83 in cash from this source over the net amount of last year. Good!

Still, in order to make up the deficit created by the loss of the theatrical license money, we must do better. And we certainly shall if our profession would but remember that true charity begins at home. Actors and actresses unhesitatingly volunteer for benefits too numerous to mention, some of which are for excellent purposes, while many have no claim whatever upon the services and the generosity of our profession. And strange as it may appear, our own great charity has difficulty at times in obtaining suitable volunteers for Actors' Fund benefits.

Our managers constantly give their theatres free of expense, lighted and heated, besides being called upon to present private boxes without number to be sold for the benefits of all kinds of people and societies, many of them worthy, but some not entitled to consideration, and who show no reciprocity on the occasions of our benefits. Without for an instant wishing that we should appear selfish, I must urge that we should discriminate, and give something like a first thought to the Actors' Fund.

RELIEF.

Since June 1, there have been 717 applications for aid of various kinds, of which number 681 were favorably acted upon. Of these applications granted 370 were actors and actresses of the dramatic or operatic stage, 156 actors and actresses of the variety stage, 32 managers, agents and treasurers; 30 chorus and ballet; 14 minstrels; 22 circus performers; 23 stage carpenters, property men, etc.; 3 stage-managers; 1 dramatic agent; 3 scenic artists; 3 scenic artists; 5 costumers; 7 premier danseuses; 1 electrician; and 1 chief usher. Of these 325 were given outside pecuniary relief and 156 were hospital cases; 10,754 is the total number of days paid for in various hospitals and institutions, while 9,003 days' relief were given outside of such sanitariums; 627 prescriptions were filled and furnished in New York city alone, at the Actors' Fund drug store.

I must impress upon you that of these 681 applications granted only 38 were members of the Actors' Fund with dues paid. Remember this, when carping persons who, without ascertaining the truth, ventilate stories to the detriment of our work, stories emanating invariably from the absolutely dissipated, who have been aided by the Fund scores of times, with the hope that they would reform, or help themselves, but to whom at last, when patience has ceased to be a virtue, your Executive Committee has been forced to say "No, no more money; hospital or nothing."

BURIALS.

The number of persons buried since June 1, 1899, is 63. Of these 39 were interred in New York and Brooklyn, 1 in Chicago, 2 in Philadelphia, 1 in Canton, Ohio, 1 in San Francisco, 1 in Indianapolis, 2 in Boston, 1 in New Orleans, 1 in Binghamton, N. Y., 1 in Omaha, 2 in Kansas City, 1 in Scranton, Pa., 1 in Havana, 1 in Hot Springs, Ark., 1 in Ottawa, Canada, 1 in Denver, 1 in Lawrence, Mass., 1 in Pendleton, Ind., 1 in Rochester, 1 in St. Louis, 1 in Jersey City, and 1 in King's Park, N. Y.

The year's burials in the Actors' Fund plot in Evergreen number 23, making with those that have gone before, 493 professionals who are at rest in that city of the dead. Surely it is a blessed knowledge that those of our theatrical world who pass away, no matter how friendless and alone, and their last resting place in Evergreen, placed there with all proper respect and decorum. The tenderness and sympathy expressed at those funerals can contradict the lines once written of the actor:

Night after night, a mimic death he died,
While sympathetic thousands wept and sighed,
But when at last he came in truth to die,
No tear drop fell from any mourner's eye.

Let us be thankful that such conditions are things of the past.

DONATIONS AND BEQUESTS.

During my first year as your president, Agnes Ethel sent to us a donation of \$500, with a communication that she intended to give a like sum to the Actors' Fund annually as long as she lived. On Christmas Day, 1899, the third \$500 from her was duly received. The thoughtful kindness of this good woman is most gratefully appreciated by the profession with which, in years past, Agnes Ethel was associated and which, in her honorable retirement, she has never forgotten.

We have received also \$500, the entire estate of Susan Walsh, who died six months ago. Her brother, an old actor, has been a beneficiary of the Fund for some ten years, and to the end of his days will probably be in our charge. In recognition of this fact the lady bequeathed her savings to us. Small donations have been received, \$67 being the total of the same. Owing to my special appeal, it is gratifying to note that we have now the largest life membership since our organization, though, since I last addressed you, death has taken away four of our life members, with many of our most indefatigable workers.

IN MEMORIAM.

On June 6 last, you elected Augustin Daly to serve on your Board of Trustees and, in Paris, on the following day, he died. Mr. Daly had not taken an active interest in the Fund previous to his nomination as a trustee, but had expressed his intention to give his services for the good cause, services that we know would have been most valuable. The keen regret felt by the members of our board was duly expressed by resolutions adopted at a special meeting. These were sent to Mrs. Daly.

On Aug. 9, 1899, William E. Sinn, another trustee and life member, died. Mr. Sinn was a member of the board from our beginning, with the exception of three years, until the day of his death. He was a vice-president for four years, an excellent friend of this association, constantly contributing his time and labor at all meetings for the furtherance of our objects. The resolutions at the special meeting of your Board of Trustees expressing its great sorrow over the loss of so faithful a coworker were properly engrossed and sent to the late William E. Sinn's nearest of kin.

On Feb. 22, 1900, Henry C. Miner died. He

was another of our earliest life members and staunchest friends. For twelve years Mr. Miner served on the Board of Trustees, and was vice-president for three years, and also president during our fiscal year of 1893-94. He was most attentive and energetic in performing the duties appertaining to the positions that he filled, and did much to keep the Actors' Fund in the broad channel of success. At a special meeting the same action as in the case of Mr. Sinn was taken, and the resolutions were sent to Mr. Miner's widow.

Two more deaths of life members are to be recorded here. Both were well-known actors, and doubtless personal friends of many of you, as they were of me. On Jan. 13 last, gentle, loving Felix Morris died as he had lived, with nothing but kind thoughts for everyone he had ever known. And on Feb. 19, 1899, young Edwin F. Mayo died. Remembering his dear father as my oldest, truest friend, who had left us so short a time before, a man who honored his profession, I cannot trust myself here to say what I should like in recognition of the sterling merit of a theatrical family like our dear friends, the Mayos.

On July 21, 1899, we lost by death an earnest champion who had repeatedly aided the Fund publicly and privately, in recognition of which constant service he had been made an honorary member—Robert G. Ingersoll. The passing of all your officers from the city last July prevented official action being taken at the time of his death. Mr. Ingersoll had done so much for us that it cannot be told in the brief time here allotted. He was a lover of dramatic art, a patriotic citizen, and a most devoted husband and father. No one not connected with our profession has done more for the Actors' Fund. He was indeed our friend as he was the friend of all humanity.

God grant that, when our time comes, we may be able to answer "Ready," with a memory as true, honest, and fair as that of Robert G. Ingersoll!

RECOMMENDATIONS.

Ladies and gentlemen, I have two recommendations to make this year. One is the old story, to beg of you individually to proselyte among those of our profession who are not members, or who, even if they become such for one year and pay \$2, drop out the next year by nonpayment of their dues. It is surprising to look over our books and see how comparatively few of the leading people in the best New York theatrical companies are either regular annual or life members.

With many of the prosperous stars the same fault can be found—simple carelessness in the majority of cases, yet a serious matter to this organization—not in pecuniary sense alone, but bringing the reflection that all the steady standbys of the Fund are growing old, and one by one are passing away. Who will take their places, if the prominent prosperous professionals of the day do not come into the fold and show, not by words alone but by their acts, that they can and will protect and promote the best interests of this association when the time comes, as it must, for them to do so?

To you, the faithful ones, who know the good deeds constantly done by the Fund, the duty remains to bring in the careless and indifferent, and if you will take up this duty, I know you can do much toward swelling the list.

AN ACTORS' HOME.

I have left to the last a matter I believe to be necessary to our future. Ladies and gentlemen, we need for ourselves an Actors' Fund sanitarium or hospital, or, rather, a home.

On several public occasions your former president recommended the purchase of an Actors' Fund house and finally, at your request and vote, he appointed a committee to carry out such a purpose. But after looking over various localities and some little debate, nothing was done. Then again, an actors' orphanage was proposed, and contributions were solicited for that idea, but that, too, came to naught.

Frankly, I believe an orphanage does not fill the requirements most needed by the Actors' Fund of America. What we should have is a building and grounds where the helpless, aged and infirm, as well as some of our destitute sick, could be properly cared for. We have at the present time forty-eight permanent beneficiaries of the Fund. This requires an annual expense of \$13,842. Nearly all of these helpless people are in institutions where we pay for their care, and yet over which we have no control. This is wrong. I hold that we should know how well they are cared for, and feel that none are imposed upon, as well as being reasonably sure that none are imposing upon us.

An Actors' Fund home, situated somewhere in or adjacent to our great city, would not only solve this problem, but members of our profession who have grown old and frailer and themselves unable to obtain engagements, might find congenial employment. Certainly women nurses would be needed in such an institution, as well as men in charge of various parts of the same.

From a careful study of the subject I believe such a sanitarium would be a saving to us, and of positive pecuniary advantage in many ways that can be better explained hereafter. You do not comprehend what the Fund is doing in the way of expenditure for our permanent beneficiaries in outside institutions.

In a Chicago hospital we have a poor paralytic actor, who had cost us up to April 28 last, \$4,674, and we are still providing for him and shall continue to do so. At the Fordham Home for incurables we have a dear old actress whose care has already cost the Fund \$4,397, and a helpless theatrical business-manager whom we have had there for years, involving an expenditure of \$4,252 for his case alone. There, too, is a vaudeville actress of note whose permanent disability has already caused the Fund to pay \$4,002 for her care, and these cases go on indefinitely and must be provided for. Right in the city, within fifteen minutes' walk, we have a comparatively young actor who has been in our charge for more than thirteen years at an outlay of \$365 per annum, as well as the services of doctors and medicines.

I could keep on enumerating more than a score of such unfortunates, who might be gathered under our own roof, with more comfort to themselves in the knowledge that their ailments and sorrows would be better provided for than those of our own guild to visit and perhaps attend to their wants, those who, understanding their natures, could minister to them in the sacred ties of fraternal feeling and sympathy.

My friends, it is for you, if you approve of this plan, after careful consideration, to set the ball in motion, through section 13 of the by-laws that the Board of Trustees shall have the entire and supreme control, direction and management of the affairs of this association as to raising and appropriating money, etc. Yet for all that, I am sure your board and its officers desire always to learn your wishes which, when expressed, they will use their best efforts to carry out once it is shown that such can be made of benefit to our association.

We have but one meeting annually for our members unless such meetings are called. For these, experience shows that it is almost impossible to get a legal quorum together, but at our regular annual meeting to-day we have a quorum. Therefore, I earnestly hope that before we adjourn some practical steps will be taken to further this idea of a refuge for the aged and helpless as well as for the sick. By so doing we may be able to carry out this laudable purpose and to establish a permanent place that shall be in fact, as well as in name, an actors' home.

In conclusion let me call your attention to our highly prosperous financial condition.

THE PROMISE OF THE FUTURE.

Treasurer McCormick's balance sheet last June showed our assets to be \$182,278.29. To-day he gives us \$192,867.55, an increase of all that we have, a gain of \$10,589.26 since June 1 last. This desirable result has been achieved by the careful husbanding of our resources, and the prudent investment in securities which have risen in value, as well as the constant protection of our assets from self-advertising schemes, designed ostensibly to place thousands in our treasury.

ary, but which would put the greater share of the accruing solid results elsewhere.

Let me express, not for myself alone, but for the few who, as officers of this Fund, have given their time, money, and labor to the good cause, until they have grown old in faithful service, our hearty congratulations, and assure you that we are most anxious to have the popular and younger people of our guild take hold in this work, not only as life members but as officers and trustees of this board.

And let us hope that they will steer this grand ship of theatrical charity so well that in the years to come, when we have passed away, the blessings of this institution may be a source of pride to all who respect the true dignity of our calling, that the strong, well and prosperous can unite with the weak, suffering and unfortunate in voicing the heartfelt words that I have so often heard at the bedside of the sick or at the graves of our destitute dead, "God bless the Actors' Fund!"

Hearty applause greeted President Aldrich's report, and his reading was interrupted frequently by demonstrations of approval. The President, resuming the chair, called for the report of the Nominating Committee, of which Ralph Delmore was chairman. Mr. Delmore said:

REPORT OF NOMINATING COMMITTEE.

MR. PRESIDENT AND MEMBERS OF THE FUND.—We present for your consideration to-day almost the same ticket that you voted last year, with but three exceptions. The reasons for those I will explain later. The first officer on the ticket, that of President, was unanimously accorded to Louis Aldrich. There was no discussion, no debate, not a dissenting voice suggested a possibility of any other candidate for that office. It is not my intention to eulogize Mr. Aldrich, nor in fact any name on the ticket that we present to you to-day, but I can't resist the temptation to-day to say that I think that was a bulky choice. In this I am voicing the sentiments of the entire Nominating Committee, which, as their chairman, I have the honor to represent.

For Vice-President we present again John Drew, who needs no introduction from me. For Second Vice-President, Antonio Pastor—our Tony. How can you beat him? For the office of Treasurer, so long and so ably filled by Mr. McCormick, William Harris, of the firm of Rich and Harris, is our choice. It is no reflection on Mr. McCormick that his name does not appear again, in fact it was at his suggestion that some one more closely identified with the theatrical profession be selected. Mr. McCormick having seceded from its ranks is now interested in business pursuits which claim most of that time that he would be very glad to devote to the labors of the Fund. For Secretary we again present Edward Knowles, who has very graciously consented to accept.

Now for the Trustees. There are two vacancies, the first, or one rather, of which we have filled with the name of Daniel Frohman. Mr. Frohman is no stranger to the Fund, having filled other offices in years past. Next we present James K. Hackett, who makes his debut as a candidate for a like office. Mr. Hackett, if elected, will be the junior member of the Fund—the board rather—and I think he will bring with him a very copious supply of grand new blood which will appeal very strongly to the youngest and the eldest alike.

Before I conclude a few words about the retiring trustees. Mr. Cotter, who formerly served on the board, is, as nearly as we could learn, at present on the Pacific Coast. Communication with him was almost impossible. Harrison Grey Fiske, who has served us in so many capacities since the birth of the Fund, also retires. In doing so he sent me a letter which I shall, with your permission, proceed to read:

DRAMATIC MIRROR, NEW YORK, April 28, 1900.
Ralph Delmore, Esq., Chairman of Nominating Committee, Actors' Fund of America.

DEAR SIR.—On Tuesday last Messrs. Hackett and Dixey, of your committee, called and tendered me a nomination as trustee of the Actors' Fund. While appreciating the honor implied by this tender, and while hesitating to sever connection with the Fund's administration that began soon after the institution was established, nevertheless I am obliged to decline it for several reasons. Chief among these is lack of time, owing to the constant increase of professional and business duties to devote to a share in the details of the Fund's work. I believe that the responsibilities of office in a charitable organization should be undertaken only when the incumbent is in a position to fulfill them adequately. It was in 1884 that my association with the Board of Trustees began, and except for a brief interval it has continued ever since, a long enough term of service, I am sure you will agree, to have earned the right of retirement. I need not say that it shall be my privilege and pleasure at all times to do whatever lies in my power for the Fund, and I hope that in an unofficial capacity I shall find means to be of use. Please accept my thanks for the courtesy shown me by your committee.

Yours sincerely,

HARRISON GREY FISKE.

And now in conclusion, ladies and gentlemen, let me urge you to endorse the selection of the Nominating Committee with a good hearty vote.

The President appointed Joseph Keefe as judge of election, and Frazer Coulter, J. H. Magonigle, J. J. Spies, and Adolph Jackson as tellers.

Mr. Keefe took the chair and, upon motion of Mark Price, Secretary Edwin Knowles cast one ballot for the office of president, making unanimous the re-election of Louis Aldrich. In response to loud applause, Mr. Aldrich said:

I have done so much talking that I think I should be excused. The great fault of this Fund, I believe, is that we back numbers talk too much. Perhaps I am one of them. But I assure you if I am a back number that the pages of the volume are filled with earnest endeavor unselfishly to do something for a profession that in my boyhood days was so good to me, and the covers of the volume, however old and battered and torn, are still made of honest endeavor and perhaps a selfishness of purpose to feel that I, as a brother actor, have done something worthy of my profession. If I have had any other motive in my heart I assure you I have not discovered it. I have tried to find out what I am here for, for I believe that I do give a good deal of my time to this institution. The President who retired before me gave a good deal of his time, and I often said then of him as I say now, that had he served his own selfish business interests as faithfully as he served this charity, he perhaps would have been in a much better position in the world in other ways.

For myself, I want no plumes, and I assure you that I fully intended to retire from this position. Somehow or other Caesar declined the crown and kept declining it and was almost inclined to take it. But I came here to-day with the express idea that if some gentleman thought that some man, old man or young man or any kind of man, would come into this President's office and do the work faithfully I would be only too glad to step out. I thank you sincerely. I take pleasure in introducing Mr. Palmer. In explanation of which Mark Price last year instructed us to get up an entertainment. Well, we haven't done it, but I assure you that this gentleman as Committee of Arrangements endeavored to get Governor Roosevelt and almost succeeded. I believe he had fished up our Ex-Speaker Tom Reed and others, but at the last minute they disappointed us and therefore Mr. Palmer has consented, at our earnest request, to say a few words, and I think he himself will be an entertainment.

Mr. Palmer then read the following address:

A. M. PALMER'S ADDRESS.

MR. PRESIDENT.—You're kind enough to ask me the other day to say something at this meeting, and fearing if I trusted to the inspiration

of the moment that I might be too discursive, I have written out a few words which, with your permission, I will read.

Let me say, in the first place, that I regret deeply our inability to continue our old custom of having an afternoon meeting on this anniversary day of our association with music, and with speeches by distinguished men outside our calling. They were inspiring occasions—those afternoon meetings which we had in the past, and they did much to make our Actors' Fund work better known to the outside world and to strengthen its hold upon the public. Publicity and influential advocacy are what every worthy cause wants, and the Actors' Fund does not get enough of either. Our work is done in such a quiet, unostentatious way, there is so little advocacy of it on the part of the press generally, or of influential persons outside the professional ranks that even half of those engaged in acting or in management throughout this country do not seem to know what is being done by our society.

Indeed, were it not for our faithful friend and ally, THE DRAMATIC MIRROR, which has been for seventeen years, through good report and evil report, our earnest and steadfast advocate, I doubt whether any considerable part of the dramatic profession even would know much about us. And perhaps the reason would not be blamed if they did not. The prime essential in almost any honest undertaking is publicity. People must know what it is they are to contribute to, or to use, if they are to be won over to it. The shibboleth of the showman is "Advertise, Advertise, Advertise." So the watchword of those who have to exploit a great charity should be "Publicity, Publicity, Publicity."

Therefore I am sorry to note that our public exercises have languished without any apparent hope of their being resurrected.

I have noticed lately a printed discussion in regard to our affairs in which it was stated, as though the writer had made a new discovery, that there is great need of the introduction of "new blood" into the administration of the Actors' Fund association. If the writer had been as familiar with our history, as he ought to have been before volunteering his advice, he would have known that there has been no time during the past fifteen years in which the active spirits of the Fund have not been earnestly endeavoring to introduce new blood into its management. If one scans the lists of our directors and officers during the whole period of our existence he will see that most of the prominent actors and managers have had at one time or another a place therein. A few of the names, it is true, appear continuously while many appear for only short periods. The reason for this is apparent. The few have been abiding interest in the Fund's aims and objects. To the majority, they have been willing to devote much of their time and much of their money. The others, while interested and willing to help as far as was easily within their power, have been unable to spare the time, or perhaps have not had the inclination for active work in the Fund's behalf. It is a part of the history of the association, well known to all who are acquainted with its workings, that those of us who have been kept in its management by your partiality for so many years, have been ever seeking to ally with new elements of influence and strength, profoundly conscious as we have always been of our inability to bring this great charity to the position of independence it ought to occupy. But our efforts in this direction have, in many painful instances, met with absolute failure.

Augustin Daly, who stood so long in a commanding position in American stage affairs and whose death every true lover of all that is exalted and noble in dramatic art most deeply deplores, was, upon more than one occasion, elected to a trusteeship, but always declined to serve. I believe in the last year of his life he had consented to join us, but it was, alas, too late. Mr. Wallack, though he consented to lend his name to us for one year, attended but one meeting of our board. Only a year ago the successful Mr. Keith, representative of a new development in theatrical affairs, was made a member of our board, but would only accept upon the understanding that he was not to be present at any of our meetings. I could mention numberless instances of the same nature to show you that if new men have not been introduced oftener into the management of the Fund it is because there were none to be found ready and willing to enter into it. And, after all, the blood that is simply new is not what we want. We want blood that is warm and strong, flowing through hearts that are full of sympathy and love for the great cause in which we are engaged. It may be said, once for all, that there never has been a time, and I believe there never will be a time, when these old workers in the Fund, many of whom you have to-day wisely re-elected, have not been and will not be willing to lay down their offices and their work if newer and better and abler men can be found to take them up. Under such conditions "new blood" will have its chance, and it is only under these conditions it ought to have its chance.

It is an old cry that the Actors' Fund officers are working for "glory," and I find it repeated in the newspaper discussion which I am considering. I look around among my colleagues here present and vainly try to discover and discern the halo hovering above their heads. It is not there, and it never will be, although most of them are veterans in our service. If glory is the object for which they have been working through all these long years, surely their lives have been failures. I think there has never been a time, and I believe there never will be a time, when these old workers in the Fund, many of whom you have to-day wisely re-elected, have not been and will not be willing to lay down their offices and their work if newer and better and abler men can be found to take them up. Under such conditions "new blood" will have its chance, and it is only under these conditions it ought to have its chance.

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The cruel things that are sometimes said emanate, for the most part, from those people who have never taken the trouble to enroll themselves in the membership of our Fund, and the cruellest and meanest thing they can utter is that which they seem most ready to utter—namely, that our President and our officers are merely seeking, in all they do for the poor people of our profession, to get advertisement and glory for themselves. Never was there a greater slander. I say there was there a more viperous lie! The truth is that to the faithful and loyal worker in a cause like ours there comes a glory which rises far above all considerations of esteem, or praise, or public or private recognition on the part of others. It is the glory which such a one has within himself. It is the satisfying reflection that, as he has passed along through life he has been able to live sometimes outside of self, to do something to ease the burdens of the poor, to smooth the pillow of the sick and make lighter even the shadowy pathway to death. And, to him, there never comes even a whispered "Thank you" from the objects of his care nor a word of appreciation from the lookers on. It affects him not, for there is still left an inward satisfaction, a glory and an exultation of thought over the good he has accomplished, which is to him a possession far richer than any amount of public praise.

Such is the glory that these good and true men of this Actors' Fund, whom I see around me, possess to-day, and, no matter what the malicious and the envious may say, such and such only is the glory they covet.

When the applause that greeted Mr. Palmer's address had subsided, Edwin Knowles spoke, as follows:

MR. KNOWLES ON AN ACTOR'S HOME.

MR. PRESIDENT AND MEMBERS OF THE ACTORS' FUND.—I wish to say that I quite agree with our worthy President in the suggestion he has made in his speech or report regarding the establishment of a home for actors. But I would go further. I believe that we should establish first a home here in the city of New York. We have something like \$200,000 in our treasury. We know as members, some of us, of another order that in the purchase of property for our home we can realize some \$10,000 above the purchase price at this time. So can we in the purchase

of a house for the Actors' Fund, showing to the world that we have something tangible. The money in our treasury is known only to ourselves, but if we got a house, something that we could point out as belonging to us in the city of New York it would be an incentive to many to give us money and help us in our worthy cause. We have built a monument for our dead. Let us build one for the living—something that will stand hereafter. I believe that of the moneys we have now in the treasury a certain portion should be set aside, and that this association, you members, should instruct and demand of your trustees the purchase of a house somewhere here in New York city, a house which we could go to, where you could go to, where all could go to and not feel as we do now, that we are going into a house rented, but a house, a property that would belong to us individually. I trust you will look at it as I do.

The President announced that general business was in order while the tellers of election were counting the ballots, and Mrs. Sol Smith said:

ATTENDANCE AT MEETINGS.

It gives me a great deal of pain to see these meetings so badly attended, and I do not really think it is the fault of the members. I think they would like to come, but I don't think they are aware of it. They were not aware of this change. I think that postal cards should be sent. I know a number of people who wanted to come to this meeting, and they are not here. I can account for it only by presuming that they didn't know of it.

The President, replying to Mrs. Smith, said that the meetings were advertised in the dramatic papers, that every theatre, every association, the Professional Woman's League, the Actors' Society, the Elks, were all notified by card, that every dramatic agent had a card posted, and every life member had a special notice. It would be almost impossible to reach all the members, but every means was taken to bring out the members.

"Aunt" Louisa Eldridge called attention to the presence of Roland Reed. "As he has been saved to us from the jaws of death almost," she said, "I wish you would let him speak to us."

Mr. Reed replied: "My dear 'Aunt' Louisa Eldridge, I am delighted that you got me up here. I am only sorry that you can't speak for me. I have left most of my extemporaneous efforts at St. Luke's Hospital. I indulged in a sewing bee there for almost three months. I assure you I am glad to be back in the profession in which I was born, and in which I shall die. No one so appreciates the kind words that came to me while I thought that I might not live. I assure you I will do everything in my power in the future to warrant them, and the friendship and the lovely feeling that was extended to me when I was partly on the divide."

The Actors' Home Again.

Mr. Palmer offered the following resolution, which was seconded by Richard J. Dillon, and unanimously adopted:

RESOLVED, That it is the sense of this meeting that the trustees should seriously take into consideration the subject of an actors' home or sanitarium during the ensuing year, as has been recommended by the President in his annual report.

The President said: "I hope the humble suggestions made may be put in some tangible form, that you may get a home that you can visit, and we shall have something tangible to show—not by public advertising or ostentatious advertising, but a monument to show—that is, an actors' home. And more than that, if you can ever emulate the work of that great man, Edwin Forrest, in Philadelphia, we shall have something not perhaps so grand, but that will be more far reaching, that will give employment to some who can no longer act. I should like to see some of the ladies employed there. They are all honest and want to make a living, and I think we can find them employment, and I shall be most happy if this board could carry it out."

Mr. Knowles called for remarks by Second Vice-President Antonio Pastor, who said:

LADIES AND GENTLEMEN: I didn't come here to-day expecting to be called upon, and I think that it is a little sort of revenge that Brother Knowles has put upon me, knowing very well that, following such grand addresses as you have heard to-day, it will be impossible for me to say anything more than has already been said. All I can say is that I am devoted to the Actors' Fund, and have been for a number of years. At any time that I can do anything for them I shall be always happy to do it.

The Election of Officers.

The result of the election was then made known. The full number of votes cast was 84. Mr. Aldrich's re-election was unanimous. The count otherwise follows: John Drew, 81; Antonio Pastor, 83; William Harris, 80; Edwin Knowles, 82; William H. Crane, 83; Daniel Frohman, 83; F. F. Mackay, 74; William A. Brady, 72; Eugene Tompkins, 83; Francis Wilson, 82; De Wolf Hopper, 83; James K. Hackett, 83; Charles Frohman, 2; Earle S. King, 2; J. J. Spies, 1; Roland Reed, 1.

The ticket elected was as follows: Louis Aldrich, president; John Drew, first vice-president; Antonio Pastor, second vice-president; William Harris, treasurer; Edwin Knowles, Secretary. Trustees to serve two years: William H. Crane, Daniel Frohman, F. F. Mackay, William A. Brady, Eugene Tompkins, Francis Wilson, De Wolf Hopper, James K. Hackett.

MOTIONS OF GRATITUDE.

De Wolf Hopper then said: "Mr. President and Ladies and Gentlemen: I never was more absolutely surprised in my life. Thank you very much. I simply arose to indulge in the formality of the moment that I might suggest a vote of thanks to Charles Frohman for giving us this theatre. I wish that I could think of something more emotional or exciting. May I suggest that we tender a vote of thanks to Mr. Frohman for his offer of this theatre?" Seconded by Frank Mordant, the motion was adopted.

Howard Kyle said: "My sentiment is that there should be a motion made that in the sense of this meeting every one as an actor echoes the sentiment so beautifully expressed by Mr. Palmer regarding the unselfishness and the lack of self aggrandizement that may be said to characterize the members of the Board of Trustees. And I feel now, and I will make the motion, that the retiring officers, Mr. Fiske, Mr. McCormick, and Mr. Cotter, receive a vote of appreciation from the members of the Fund for their zeal and unselfish and distinguished service to the Actors' Fund of America." Seconded by Mrs. Eldridge, this motion was also adopted, and, upon motion of Mrs. Eldridge, the meeting adjourned.

The members present at the meeting were Louis Aldrich, James Allen, James J. Armstrong, Gus Bothner, H. B. Bradley, W. L. Branscombe, Theodore Bromley, James L. Carhart, Verner Clarges, W. J. Constantine, George Conway, Frazer Coulter, A. W. Cross, James F. Crossen, Frank L. Davis, Ralph Delmore, George W. Denham, Richard J. Dillon, J.

Gordon Emmons, Harrison Grey Fiske, Norman Gimber, George P. Goodale, William N. Griffith, James K. Hackett, Robert T. Haines, Charles R. Hanford, Cuyler Hastings, Carl A. Haswin, De Wolf Hopper, Charles H. Hoyt, Adolph Jackson, Walter C. Jordan, Joseph P. Keefe, Earle C. King, Edwin Knowles, Howard Kyle, Jacob Litt, Damon Lyon, Andrew A. McCormick, Joseph L. McDonald, Thomas McGrath, J. H. Magonigle, Dan Mason, John Matthews, Lewis Mitchell, Frank Mordant, Marcus Mordant, Edward Murphy, Edward F. Nagle, A. M. Palmer, Antonio Pastor, Augustus Pitou, Charles E. Power, Mark Price, Roland Reed, Bernard A. Reinold, Frank Roberts, William F. Ryan, George Samuels, Frank W. Sanger, J. J. Spies, Carl St. Aubyn, Gustave Stryker, George Taggart, David Torrence, Lawrence F. Walker, Marshall P. Walker, Mary E. Barker, Vivian Bernard, Kate Chasman, Mathilde Cotterly, Gertrude Daves, Juliet Durand, Mrs. Louisa Eldridge, Ada Gilman, Para Goldthwaite, Mrs. William N. Griffith, Isabel Sinn Hoyt, Nellie Maskell, Emily Maynard, Louise Muldener, Rosa Rand, Mrs. Sol Smith, and Millie Thorne.

ENGAGEMENTS.

The following have signed with James R. Waite for the season of 1908-1909: Gilbert Ely, George Arvine, Harry Fenwick, George Martin, H. W. Alexander, George H. Summers, Frank Roberts, Joseph Kemp, K. R. Simmonds, Belle Stevenson, Anna L. Bates, Annie La Valle, Bessie Martin, Little Queen Mab, Edna Murilla, Dillon and Garland, Harry Howard, James M. Fulton, W. C. Osborn, William Hope, Orville Walton, and Roy D. Wagner.

W. A. Somers, H. O. Wesley, Albert Davis, W. E. Binford, William Woolman, Izetta Jewell, Daisy Jewell, Lillian Gray, and Alice Lovelace, with the Lyceum Stock, Wilmington, N. C.

For Olympia Opera company, Athletic Park, New Orleans: Elvia Croix, William Herman West, W. H. Kohne, Little Taylor, Edie George, Cora Chapman, Lillie Bailey, Fay Hannon, and Sidney Riley.

Frederick Truesdell, with William Gillette, for next season.

Charles H. Stewart, juvenile this season with Through the Breakers, has signed with Gus Hill, for the same line of work in one of his summer attractions.

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TELEGRAPHIC NEWS

CHICAGO.

Hal's Illinois Idyll—Summer Plans—The Season's Finish.

(Special to The Mirror.)

CHICAGO, May 21.

During the past week the "lightning change artist" was the local hit, for our Spring weather did all sorts of stunts. Last Monday evening I sweltered at McVicker's, and Otis Skinner did likewise. Forty-eight hours later I was shivering in my winter overcoat and the bicyclists dropped from their wheels to find warmth in the theatres. A week ago last Sunday Mr. Skinner played Prince Otto at McVicker's to over \$1,100. Last Sunday it was hot, and he played to \$500 at night—a drop of \$600. But when the mercury fell the business jumped, and Saturday evening last he closed his four weeks by turning people away. He has paid for his big production, and it is an assured success for the road next season.

At the Wellington Hotel to-morrow evening the Forty Club will close its season until Sept. 25 with an 11 o'clock supper, to which have been bidden E. M. Holland, Joseph Weber, Lou Fields, Edwin Arden, Otis Skinner, Maurice Barrymore, S. Miller Kent, Julius Witmark, Peter F. Dailey, Edgar L. Davenport, C. Leslie Allen, Oscar Eagle, Richard Golden, Edwin Holt, Charles J. Ross, David Warfield, John T. Kelly, Fred Hamlin, Robert Drouet, Harold Russell, Joseph J. Buckley, Sidney Herbert, Grant Stewart, Alexander Dingwall, Charles Davis, Frank C. Bangs, and Guy Nichols. Pete Dailey is now the author of a 5-cent cigar, but it will not be served at the supper.

The Summer run of Hearts Are Trumps will not begin at McVicker's until to-morrow evening. Wise "Sandy" Dingwall, Manager Lott's lieutenant, prefers to lose a couple of nights rather than give a slipshod production of the big English melodrama. The cast will include Messrs. Holland, Arden, Erskine, Kent, Stewart and Herbert, and the Misses Bingham, Moretti, Buckley, Robinson, Busby, Treadwell, Rowland, and Gardiner.

William Shakespeare's Romeo and Juliet closed its successful run of two weeks at the Dearborn last Saturday, and yesterday the stock drifted into Peaceful Valley with pronounced success.

I had occasion to write to Charlie Ross last week and I used police court paper and an envelope reading "Department of Police. Official business." Charlie answered, and in his postscript he said: "For heaven's sake, get some stationery of your own. I thought it was a warrant." To which I can only reply: "A guilty conscience needs no accuser."

In spite of the unseasonable heat early last week, Viola Allen filled Powers' Theatre with The Christian. The people like her and the capable players she has enlisted in her support. The engagement is for a month, and the second week opened before a big house to-night.

Every actor who visits Chicago will miss the late Fred Stanley, Lamb and all 'round good fellow. You have already heard about Willie Collier reading the services at his grave. Nat Goodwin and Bob Hilliard were his "pals," and last Summer he was in Hilliard's dressing-room almost every night. There he met Coulter, Burbeck and Wheelock, all of whom were shocked to learn of his untimely death. Mr. Stanley made the famous trip with the Lamb's minstrels, and he was Nat Goodwin's guest on the "All Star" Rivals trip. On that occasion Joseph Jefferson was so charmed with his company that he insisted upon his completing the trip. All of which shows why he will be missed in professional circles.

It would have been impossible to find room at the Grand Opera House to-night for one more person when the Weber and Fields' fun-makers inaugurated their engagement of nine performances in Whirl-I-Gig and Barbara Fidgety. Ross, Warfield, Dailey, Kelly, Miss Russell and all of the favorites had ovations, and every seat is sold for the week that is certain to be the largest in the history of the theatre.

The Dairy Farm has registered a great big artistic and pecuniary hit at the Great Northern, and is in for a successful run. The critics are unanimous in praise. Yesterday the second week of the engagement opened.

At Powers' to-night a "poster" of Miss Allen was presented to every one who attended the performance of The Christian.

The New South is the stock bill this week at Hopkins'. Miss Hosmer and Mr. Wayne having the leading roles.

Up at the Alhambra this week the attraction is Hal Reid's Knobs o' Tennessee. Of course you all remember George Ade, of the Chicago Record, who wrote "Artie" and "Fables in Slang." He is now in the Philippines, and last week I had the following from him, dated from the Hotel de Oriente, Manila, April 3: "This is a very lovely country, and the only objection I can offer is that it is too far from Rector's. The temperature is 94 in the shade, and since arriving here I have had no desire to work. Even if I wanted to work I would have no opportunity, as the city is still under martial law and no one is allowed out after 10.30 p.m. Since arriving here I have made several excursions into the country. I think we ought to keep the people on ice. When the people over here have learned to be as moral as we are and have imported plenty of insect powder the island of Luzon will be fully as attractive as the West Side."

Two testimonials are booked for next Friday afternoon here—one to May Hosmer at Hopkins' and the other to Manager James S. Hutton at the Dearborn.

The Chicago branch of the Castle Square Opera Company will open at the Studebaker Theatre on May 30, presenting The Mikado, with Moutan, Roberts, Prunette, Miss Quinlan, and Miss Mortimer in the cast.

William Norris will be the leading comedian of the company engaged to present Frank Pixley and Gus Linder's Summer extravaganza at the Dearborn June 17. Others in the cast will be Dorothy Fisher, Ada Deaves, Knox Wilson, Charles Allison, Della Stacey and Louise Rosa, daughter of the late Patti Rosa. The one-act play called Lethe, and two burlesques, make up the bill at the Lyric this week.

Old Si Stebbins, another rural play, is over at the Lyric this week.

The Academy of Music closed for the season last Saturday night and Manager Simpson will spend the Summer at the Chutes.

Charlie Daniels, Treasurer of the Alhambra,

will have a benefit at that house on June 3, the attraction being The Hottest Coon in Dixie.

Earle Remington and William E. Hines send me the bill of the London Tivoli, in which they are billed as "American Low Comedy Artists," and they also send me the passenger list of the Lohs, on which they sailed, with the name of "Miss Sophie Limburger" marked "for the soubrette album." A strong name.

I played against the entire Methodist Conference last week, marrying a young couple at the Auditorium Hotel while the house was full of bishops and clergymen. Once in a while a justice of the peace has an inning. "Biff" HALL.

BOSTON.

Attractions Billed—Wedding Bells—Litigations and Other Things.

(Special to The Mirror.)

BOSTON, May 21.

It would not have been strange if every theatre orchestra in Boston had played wedding marches all the time last week, for the matrimonial boom which struck the town was something remarkable. It all began at the Museum, where Wheels Within Wheels was seen with Jack Mason in the lead. Last week he had quietly made Katherine Grey his wife. Mr. and Mrs. Mason received no end of congratulations from their friends during the week of honeymoon which was spent at the Westminster. The bride is to spend the Summer as a member of a stock company at Washington, while the groom journeys over the Keith circuit in his new monologue by Grant Stewart.

At the Columbia, later in the week, La Petite Adelaide did her dance in The Lady Slavey, and at its conclusion an usher ran down the aisle with a big bunch of flowers, the company pelted the fair damsel with old shoes, and the orchestra struck up the wedding march, which was the first intimation that the audience had that the young lady had quietly stolen off to Pawtucket that afternoon and become the bride of William A. Lloyd, a young New Yorker.

This second romance at the Columbia has so enhanced the value of the house as a matrimonial resort that Manager A. H. Chamberlain does not have to pay any salaries now. All he has to do is to signify that he wants a certain number of young ladies, and they fairly flock to his office. This makes the third conspicuous love affair of the present season.

Why Smith Left Home comes back to town, that is to say, the company has been back all the week, but the play came back to the local stage and resumed at the Museum the run that had been interrupted by the week of Wheels Within Wheels.

The Belle of New York had a big house at the Columbia to-night, for its opening performances were for the benefit of Harry N. Farnen and Saul J. Hammillburg, attaches of the house. The cast includes Dan Daly, George Schiller, George K. Fortesque, William Cameron, D. L. Don, and Helen Lord.

The Prodigal Daughter had a great success when it was first produced at the Castle Square, and the revival promises to be equally successful this Summer. One of the pleasant features to-night was the return of John T. Craven.

Broadway to Tokio opens its last week at the Tremont to-night, but without Fay Templeton. There had been some difference of opinion between Miss Templeton and the management in regard to salary, and as a result she left for New York at the end of the second week. With her away, Joe Ott and Ignacio Martinetti divided honors. Josie Sadler would take them but for the fact that for her specialty she needs a new song.

This is the last week but one of the engagement of the Rogers Brothers in Wall Street at the Hollis.

Our New Minister is in its last week at the Park, which will close for the season with this engagement. For Boston people the play has special interest, for it brings Charles Barron back to the local stage, and he has just as many friends as he had in the days when he was leading man at the Museum.

Sepho is still continued at the Bowdoin Square, but this week the cast is changed and becomes a conjunction of the two companies which have been playing it here the past two weeks. Maud Edna Hall has the title-role. Souvenir photographs of Charlotte Hunt, Florence Hale and Henrietta Rich will be given away during the week.

Uncle Tom's Cabin is the play of the week for the stock at the Grand.

Lillian Lawrence received a compliment during the recent run of Quo Vadis at the Castle Square. Mrs. Langtry was in town at the Hollis, and one afternoon she occupied a box, watching with the greatest interest the work of Miss Lawrence. She admired it so much that she sent to her dressing-room a superb bouquet of American Beauty roses with a delicately worded tribute to the effectiveness of Miss Lawrence's acting.

Anne Caverly has returned to New York after a visit of three weeks in Boston.

George A. Schiller was transferred from The Casino Girl in order that he might play his original part in The Belle of New York during its run at the Columbia.

If it had not been for a difference of opinion between John Stetson and Denman Thompson and George W. Ryer, Our New Minister would have been acted at the Park in November, 1894. The disagreement caused the play to be shelved until now.

L. J. Rodriguez was in town last week completing arrangements for the Summer season which he will conduct at the Tremont with J. H. Gilmour. Now that the Marlowe season is over rehearsals will begin at once.

The rehearsals of The Cadet Girl are to be held at the Columbia, but the comedy will not be seen here until after its run in New York. Henry B. Smith, the author, has already reached town.

Charles H. Hoyt, who was in town last week, is at work upon a new play.

Christie Macdonald, the clever Boston girl who is playing Princess Chic this season, is to succeed Lulu Glaser with Francis Wilson. She has played with him before.

H. Price Webber has found his new version of The Little Detective especially successful, and it has made a hit wherever it has been given. He reports the business with the Boston Comedy company this season the best that he has ever had.

Mrs. Langtry and her company will sail for England this week. This will enable the two sons of George Grossmith to get home in time to attend the marriage of their sister. By the way, nothing has been said about an episode which threatened to mar the closing nights of Mrs. Langtry's American tour. Some

of the unimportant members of the company took offense because they could not have exclusive steamboats to return in or something of the sort, and they threatened to leave in a huff. Fortunately there were enough actors in town to fill up the company, but their services were not required, for when the Britons saw the Americans at the wings watching rehearsals and ready to go on, they decided that they would finish the season as it was.

Henry W. Savage will sail for Europe early in June to secure talent for his opera companies.

Joseph Jefferson went to Wellesley College last week and gave a talk about "The Drama and Its Relation to Art." He had an enthusiastic welcome and the girls of the Phi Sigma Society gave a reception in his honor. President Hazard entertained him at luncheon at Norumbega Cottage.

Charles Leve, leader of the orchestra at the Grand Opera House, was married to Maude Smith of Roxbury last week. His musicians gave him a handsome baton.

John W. Rose made quite a hit at the Bowdoin Square last week by his clever work as Cauald in Sapho.

Thomas E. Shea's brother, John, is an alderman in Cambridge, and rumor has it that he is slated for higher municipal honors.

In the divorce court last week Henri Learock, the actor, was granted a divorce nisi from Gilbertie Learock, whom he married on March 19, 1886, when they were members of the same company at Dayton, Ohio.

Frances G. Brigham has lost the petition for vacating the divorce decree brought by the late Robert B. Brigham, the millionaire who was the owner of the Hollis. This will end the contest over the Brigham will, and will enable the estate to be settled. The executors are going to make elaborate alterations and improvements in the Hollis this Summer.

A baseball game was played to-day at the South End grounds between a nine from the Boston Press Club and one from the Broadway to Tokio company. The score was 18 to 8 in favor of the Tokio company. All the actors in town were present.

Walter A. Sonneborn, the playwright, is in town, engaged upon literary work.

Adah Richard Stetson has had a rebuff in her contest for the share of the estate of John Stetson, Jr., as Judge Fessenden has overruled the demurrer of her counsel to a plea of *res adjudicata*. In this she sought to recover her dower interest in Mr. Stetson's real estate, basing her claim upon the ground that she was his lawful widow. The property had been transferred to John Stetson, Sr., in settlement of the estate. If the demurrer is sustained by the Supreme Court it will end the present litigation.

Another court case was that brought by Olga Nethersole to prevent the production of Sapho at the Bowdoin Square. Through her attorneys she sought a preliminary injunction to stop the performance, but after a legal battle of an hour Judge Fessenden, of the Superior Court, declined to grant it. She claimed that the version is practically the same as that seen in New York at Wallack's, and she asked in her petition that George E. Lothrop and his associates at the Bowdoin Square: W. V. Ranous, dramatist; Maud Edna Hall, Paul Gilmore, and all the actors engaged in the production at the Bowdoin Square be restrained from further presentations. It was claimed that four characters which were added by Clyde Fitch to those in Daudet's novel also appeared in the Ranous version, and that a programme misprint was duplicated here. As the court refused to grant an injunction merely on the strength of affidavits, counsel for Miss Nethersole submitted comparisons of the play as given in New York and Boston, and then the whole matter was continued until to-day so as to bring witnesses from New York.

Olga Nethersole, by the way, is no longer advertised among the attractions at the Hollis; neither is Julia Marlowe; but John Hare and Francis Wilson, who have always played at the Tremont, will appear at the Hollis next season. JAY BENTON.

PHILADELPHIA.

More Theatres Close—Summer Seasons at Girard Avenue and Park—Elks' New Home.

(Special to The Mirror.)

PHILADELPHIA, May 21.

The Broad Street, the Park, and the Standard theatres are now added to the list of playhouses that have closed their regular seasons.

Graham's Blackville Society company is the closing attraction this week at Gilmore's Auditorium. Madame Flower, Sam Lucas, William Mozambique English, Ida Vigil, Pearl Woods, and other colored entertainers are in the company. The season now closing has been the best in the history of this theatre.

At the Girard Avenue Theatre, the Durban-Sheeler Stock company opened the Summer season in Romeo and Juliet, with Bertha Creighton as Juliet, and attracted a large audience. The performance was pleasing throughout. Carmen will follow.

The Planter's Wife is the bill at Forepaugh's Theatre, with George Lennox, John J. Farrell, and Carrie Radcliffe in the leading roles. It is well patronized. Next week, Claire and the Forge Master. The season will close June 9.

The local Elks have purchased the property at No. 1609 Arch Street. The house is of brown stone and four stories high, with a frontage of 25 feet and a depth of 165 feet. The interior will be rearranged and decorated, making it one of the most attractive headquarters of any lodge in this country.

Mam'selle 'Awkins is now in its fifth week at the Walnut Street Theatre and still attracts profitable business. At the close of the engagement here Manager Alfred E. Aarons takes the company to the Auditorium Pier, Atlantic City.

A Summer season of dramatic stock company presentations will be inaugurated at the Park Theatre, May 29, under the management of Carl Herbert, opening with Camille.

The Radcliffe Stock company, Howard M. Radcliffe and Thomas J. Dempsey, managers, is being organized for the coming season. In the company will be James Harrison, Charles Eckhart, Luke Miller, Elizabeth Coogan, Marie Marshall, and H. M. Radcliffe.

Keith's Theatre presents a capital programme to crowded houses. Fanny Rice appears in My Milliner's Bill and Francesca Redding in Her Friend from Texas. Others are the Three Navarros, Ladell and O'Neil, Howe, Wall and Walters, Mr. and Mrs. Mark Murphy, Gertrude Mansfield and Caryl Wilbur, Blockson and Burns, Galetti's monkey, Daly and Devere, Hamilton Hill, Carlos and Vouletti, Eldora and Norine Mayer, Carroll and Mayer, John Healy, and the biograph. Summer resort openings—Willow Grove

Park, with Walter Damrosch's orchestra, May 26; Chestnut Hill Park, with New York Marine Band, May 26; Woodside Park, with the First Regiment Band, May 26; Washington Park on the Delaware, with Liberati's Band, May 26; Philadelphia Baseball Park, with Gilmore's Band and vaudeville features, early in June. S. FERNBERGER.

WASHINGTON.

Council of Shriners Fills City With Visitors—Weber and Fields' Big Hit—News Items.

(Special to The Mirror.)

WASHINGTON, May 21.

The city is rapidly filling with visitors; for this is Mystic Shrine week, as the annual convention of the Imperial Council of the order begins to-morrow and will last three days. Over one hundred thousand strangers are expected, and the only legitimate theatre open is the Columbia, which has as an attraction Francis Wilson in Erminie.

The National Theatre closed its season Saturday night with E. H. Sothern and Virginia Harned in The King's Musketeer, which engagement concluded the regular bookings. Manager Rapley endeavored to get a suitable attraction for this week without success.

The other houses closed are the Lafayette Square and the Academy of Music, which closed Saturday night with the Black Patti Troubadours.

Weber and Fields' single appearance at the Columbia Theatre last Wednesday night was a big success, notwithstanding the oppressive heat. The audience was wildly enthusiastic. It was a great night. The receipts were over \$3,000.

The Carroll Institute Dramatic Club made a new record as superior players, Friday and Saturday, at the Columbia Theatre, in an excellent presentation of A Night Off. "The Carrolls" are always eagerly looked for, as they are rated on a professional plane as producers. The attendance on both occasions was large. The performance was without a blemish.

Hits were made by William H. Conley, a comedian of rare talent, as Prof. Justinian Babbitt, and Edward J. Walsh, as Marcus Brutus Snap. George H. O'Connor, as Jack Mulberry; Myra Lee Civalier, as Xantippe; and Nora Crocker-Bagman, as Susan, won strong praise. John J. Nolan, William S. McCarthy, Frank J. Romaine, Laura Eichelberger, and Miss Gruenwald gave excellent support.

On the grand marshal's staff of aids for the day and night parade of the Shrine to-morrow William F. Cody (Buffalo Bill) will hold a distinguished position as a noble of high degree.

Manager W. H. Rapley, of the New National Theatre, has been elected a member of the Columbia Golf Club.

Wild Wood, the suburban amusement park, managed by Treasurer Smith, of the New National, has its general opening to-day.

The Columbia Theatre has been selected for the transaction of business during the three days' session of the Shriners, and last night a sacred concert was given by Haley's Military Band, complimentary to members of the Imperial Council, visiting nobles, and their ladies.

The Washington Elks, who will keep open house during the week, welcoming their brothers of both orders, were the guests of Manager E. S. Randall last Wednesday night on an excursion to his popular resort, River View, on the Potomac.

Myra Lee Civalier, the leading lady of the Carrolls, has had professional experience, having appeared in support of Edwin Ferry and Elibu E. Spencer in Shakespearean roles.

Jed F. Shaw, assistant treasurer of the Broadway Theatre, where he went from the National, is home for a short stay previous to his Summer vacation up in the wilds of Wisconsin.

Herr Wolfungen appears to-night in a song recital, at Carroll Institute Hall, assisted by Prof. Anton Kaspar, violinist, and Henry Xander, pianist. JOHN T. WARDE.

ST. LOUIS.

Suburban Garden Opens—Uhrig's Cave Opera Company—Matters of Moment.

(Special to The Mirror.)

ST. LOUIS, May 21.

The Suburban Garden opened for the season on Sunday afternoon with the following bill: Carroll Johnson, Clifford and Huth, Bison City Quartette, Ramza and Arno, Al Blanchard, Dave Meier, the Musical Willards, and Clayto and Clarice. The management will give two performances daily, the same as last season. The staff of the Suburban is as follows: J. C. Jannopoulos, proprietor; S. W. Gumpertz, manager; Clark D. Brown, treasurer and press representative; Maurice Spyer, musical director; Louis Hasbaum, stage carpenter; Ben Campbell, electrician.

The Standard, which is the only theatre remaining open, has the Bowery Burlesquers for the farewell week.

Manager McNeary, of Uhrig's Cave, informs me that he has engaged the following well-known artists for the Summer opera season: Mrs. Charles Van Studdiford, prima donna; Nellie Braggins, soubrette; Fanny De Costa, second prima donna; William Wade Hinshaw, baritone; Harold Blake, tenor; George Shields, basso; Frank Desbon, comedian; William Steiger, character. Alexander Spencer will be the musical-director and J. J. Jaxon stage-director. Al Ahrens will be the treasurer and J. A. Streep the doorkeeper at the Cave, as usual, this season. The opening will occur June 3, when The Beggar Student will be the offering.

Frank R. Tate, manager of the Columbia, left for Boston Monday night on business. He will also visit New York before he returns.

Charles M. Southwell, who was resident-manager of the Castle Square Opera company here during last season, came in from New York Wednesday. Mr. Southwell tells me he is here to make arrangements for that excellent organization to return to St. Louis next season. There is a rumor that we are to have a new theatre built in time for next season, and that the Castle Square Opera company is negotiating for the use of it.

Laura Alberta, formerly leading woman at the Grand, played the part of Fanny Le Grand in the Sapho production at Havlin's last week. May Wheeler being too ill to appear. Miss Alberta was especially well received, as she played this difficult role in an artistic manner.

On account of the street car strike the Columbia closed for the season on Saturday night.

Sam Morris, who has been with the Hopkins Stock company in Chicago for five years, has been engaged as principal comedian of the Delmar Garden Stock company. He is here re-

hearing with the other members of the company.

A. C. Robinson, who is to be the press representative of the Delmar Garden, returned to town from his vacation on Thursday, and is hard at work getting everything in shape for the opening of that new resort on May 27.

The street car strike is still on, and Colonel Hopkins has been compelled to again postpone the opening of Forest Park Highlands.

J. A. NORRIS.

CINCINNATI.

Weber and Fields at the Grand-Concy Island's Opening—The Lagoon.

(Special to The Mirror.)

CINCINNATI, May 21.

Weber and Fields appeared at the Grand last night with their burlesque company for a single performance only. The theatre was packed, and the applause was vociferous and long-continued. The company was surely an all-star one and contained among others Lillian Russell, Peter F. Dailey, Charles J. Ross, John T. Keller, May Robson, Bessie Clayton, and David Warfield. Whirl-i-Gig and Barbara Fidgety were both given.

Coney Island opens next Sunday and the occasion will be made a gala one.

Manager Anderson, of the Columbia, who has secured the Ludlow Lagoon for the coming Summer, announces that he will open the resort Sunday June 3. Shafer Ziegler is to be the treasurer and Smiley Walker the press representative.

Bicycle races are being given at Chester Park every Sunday afternoon.

WILLIAM SAMPSON.

BALTIMORE.

Black Patti at the Holiday Street—Summer Amusements and Outdoor Diversion.

(Special to The Mirror.)

BALTIMORE, May 21.

Black Patti's Troubadours are the attraction this week at the Holiday Street Theatre. The company is headed by Black Patti and is made up of about thirty performers. The opening skit is entitled, A Rag Time Frolic at Raspberry Park: this is followed by a very good olio bill. J. A. Raynes continues as the musical and stage director.

The Summer amusements at River View Park open this week with a Midway and Carnival Exhibition. The park has been improved since last season.

The Sportsman's Exposition continues at Electric Park. There are chariot races, bicycle races, horse races, high diving and other forms of amusement.

Kernan's Hollywood Park will open May 28 with a vaudeville and comic opera entertainment. John Grieves will have charge of the amusement features.

HAROLD RUTLEDGE.

DISCUSSION UPON THE DRAMA.

The Manhattan Liberal Club, at its meeting last Friday evening, listened to and afterward discussed a lecture by Mrs. Gertrude Andrews upon "The Drama: its Growth Out of Man's Religion."

In the course of her address Mrs. Andrews said that the drama has, since ancient times, kept abreast with the intellectual and religious development of man. She stated that the plays of Shakespeare are no longer in demand, and that, she maintained, is proof that the drama is evolving into a better being. Her plea was for dramas that picture contemporary life.

Mrs. George E. Spencer, the next speaker, denounced this theory, says that Shakespeare will remain the master spirit of dramatic thought as long as man loves and suffers, laughs and dies, and as long as the English language is spoken. She condemned many of the plays of the present day and said that they should be shunned by right minded men and women.

Ex-Senator John G. Boyd, Edward King, Dr. Edward B. Foote, and David Rousseau also spoke briefly upon the subject.

FRANCOIS AT THE PARK THEATRE.

The Adventures of Francois in dramatic form, with Henry E. Dixey as the leading character, will be first seen at the Park Theatre, Philadelphia, on Oct. 1. Last week Lieber and Company, who will produce the play, secured from the Hashim Brothers, lessees of the Park, unlimited time for Langdon Mitchell's dramatization of his father's, Dr. S. Weir Mitchell's, widely read novel. The play is expected to have a long run in Philadelphia, for, aside from the vogue of the book, Dr. Mitchell and his son are prominent residents of Philadelphia, and Mr. Dixey is a strong favorite there. The Hashim Brothers' lease of the Park begins on July 1, and they will play no attractions before the opening of The Adventures of Francois, devoting the intervening time to numerous repairs and improvements to the theatre. It is probable that Lieber and Company's other companies will be seen at the Park.

THE PASSION PLAY.

At Oberammergau last Sunday afternoon a dress rehearsal, that was practically a performance, of the Passion Play was given before an audience of about four thousand persons. The first regular performance will be given on May 24. Since the last production, in 1896, a new theatre has been built, at a cost of \$100,000, and in point of mounting the present production surpasses any given during the last half-century. Many of the players are the same as in former years, but Anton Lang, Jr., appeared for the first time on Sunday as Christ and Anna Flunger was also an important debutante as the Virgin Mary. The services of nine hundred persons are enlisted in the production.

P. W. L. NEWS.

The May Drama Meeting of the Professional Woman's League took place yesterday, with Alice E. Ives in charge. Among the features on the programme was a paper by Mrs. John Glendinning. At the annual reception and installation of officers at the Herald Square Theatre next Monday afternoon, members of the League will present a skit entitled Bill-Boarded, by Mary T. Stone and Emma Sheridan Frye. The cast will include Mary Shaw, Gertrude Perry, Helen Keating, Selma Swanson, Mrs. E. L. Fernandez, Mrs. W. G. Jones, "Aunt" Louisa Eldridge, and others.

THE STOCK COMPANIES.

The members of the Jessie Bonstelle Stock company left for Rochester, N. Y., on Sunday, and after a week of rehearsals will open for the Summer at the Lyceum Theatre, May 28. The initial bill is to be the version of Denise used by Olga Nethersole, presented for the first time by a stock company. Following this there will be offered a succession of carefully selected plays, including a number of Shakespearean productions, the presentation of which is prompted by the success of Miss Bonstelle's appearance as Juliet in Rochester last Summer. This will be Miss Bonstelle's fourth Summer season in Rochester, where her success has been emphatic. Her supporting company is a capable one and consists of the following: Orrin Johnson, Everett King, A. H. Stuart, Fred C. Lewis, James Cooper, William H. Young, Albert Morrison, Charles Hutchinson, Millard Neely, Frederick H. Haak, Frances Ring, Margaret Wycherly, Jean Cowgill, and Lillian Macomber. L. R. Willard is manager of the company.

The rival stock companies in Newark, N. J., each had good audiences last week. Liberal advertising, in the newspapers and by billing, was done by both companies, and public interest in the competition ran high. At the Columbia Theatre a large audience heartily welcomed Victory Bateman on her return to Manager Jacobs' Stock company as leading woman. Caprice was presented, and Miss Bateman gave a delightful performance of the title part. Kendal Weston opened as leading man and was received with favor. Joseph Totten returned after a long absence, and his popularity was demonstrated by loud applause. The old members of the company, Robert Neil, Frank Richardson, Anna Layng, and Virginia Jackson, did pleasing work. At the New Century Theatre the company headed by H. Coulter Brinker and Una Abell, who seceded from the Columbia company, began its season with Camille. A houseful of friends were lavish with applause and floral tributes. Miss Abell gave a forceful portrayal of Camille, and Mr. Brinker's Armand was well played. Other roles found good interpreters in Joseph Wheelock, Sr.; Harry Burkhardt, a Newark favorite; Daisy Lovering, Marie Haynes, and Ruth Berkeley. The Columbia company presents Moths this week, while School is the bill at the New Century.

The Snow and Heron Stock company opened its Summer season at Jacobs' Lyceum, Albany, last Monday, 14, with The Sporting Duchess. The theatre was crowded and the company made an instantaneous success. Thursday The Lost Paradise was put on in an adequate manner and won even more laurels for the company than the previous play. Mortimer Snow's Reuben Warner, in Lost Paradise, received unlimited praise from both press and public. Edward J. Heron has been declared one of the best stock comedians ever in Albany. Lansing Rowan has established herself as a favorite, as also have Dorothy Rossmore, Ethel Milton, Ethel Barrington, and Bertha Welba. The success of the company seems to be assured. This week an elaborate production of Quo Vadis is given.

Willis E. Boyer's Stock company will open its Summer season in Albany, at the Empire Theatre, May 28, with the first production on any stage of The Prince of the World, by Hal Reid and Bertha Westbrook.

Bartley McCullom will arrive in town tomorrow (Wednesday) to complete arrangements for his Summer Stock company, at Cape Elizabeth, near Portland, Me. The company will sail for Portland June 2 and open its season June 9. Among those engaged are Thomas Reynolds, Lynn Pratt, John Armstrong, and Miss Reynolds. John Hall will be business-manager, James O'Brien treasurer, and Stephen Boggett press-agent.

The Vallamont Stock company, at Williamsport, Pa., will open a Summer season during the first week of June with an outdoor performance of As You Like It. Henrietta Brown will be the Rosalind and Lou Beasley the Orlando. Northern Lights will be the first play of the season in the pavilion. The stock company will number over twenty people and be under the stage-direction of Lawrence Barbour.

While Anne Sutherland and George Friend, of the Criterion Stock company, Buffalo, were bicycling in that city last Friday, Mr. Friend's wheel slipped on the wet asphalt, and he fell, breaking his right leg above the knee. He was removed to the Hotel Fillmore.

Lida McMillan, late of the Grand Opera House Stock company, Pittsburg, recently made a trip to New York to consult her physician, intending to return to Pittsburg immediately. Upon her arrival Miss McMillan became seriously ill and is now suffering from nervous prostration. She has been removed to her home in Canada, to try, through absolute quiet, to recuperate for her next season's work.

Dail Devereaux was specially engaged with the Eugene Blair Stock company, Cleveland, O., to play Vestinus in Quo Vadis. Though but eighteen years old, he gave a creditable performance.

James W. Bankson and Lotta Linthicum have been engaged for the heavies and leads respectively with the stock company at Her Majesty's Theatre, Montreal.

Frederic Conger opens this week with the Henderson and McNamee stock company, at the Academy of Music, Montreal, playing the Frenchman in Too Much Johnson.

Valerie Bergere was in town last Saturday, and has returned to Philadelphia, where she will remain for some weeks. Miss Bergere has a number of projects under consideration for next season, one of which embraces her heading a stock organization in one of the large cities. Another project will place her at the head of a strong company on tour in a new production.

The Herbert Stock company, Carl Herbert, manager, will open its Summer season at the Park Theatre, Philadelphia, May 29, in Mr. Herbert's adaptation of Camille, with Jessica Miner as Camille and Herbert Horton Pattee as Armand. During the engagement standard drama will be mainly presented, and several plays new to the stock fields are promised. The company includes Herbert Horton Pattee,

Jessica Miner, Mary Firmier, Edgar Winfrid Hawley, Carl Anthony, Richard W. Stiles, Robert Milton, Jeannette Connor, Lucy Hastings, and George T. Coleman.

Rose Stahl was enthusiastically applauded on her closing performance at the Girard Avenue Theatre last Saturday night. She received thirty-five floral offerings, and was compelled to make a speech.

Mona Carrington has signed with the Baldwin-Melville Stock company.

Carl Herbert will open the Park Theatre, Philadelphia, with a stock company, on May 28.

The stock company at the Dearborn Theatre, Chicago, will close its season on June 16.

R. L. Giffen, who has managed stock companies with success in a dozen Western cities, has just completed arrangements to play a stock season at the Academy of Music at Richmond.

Lotta Linthicum and John Bankson are now members of the stock company at Montreal.

The stock company that was recently organized to play at Plymouth, Mass., has changed its plans and will open a Summer season at Troy, N. Y., on May 28.

The roster of the stock company under the management of D. V. Arthur, that will open at the Columbia Theatre, Washington, next Monday, in Men and Women is as follows: William Morris, Charles B. Welles, Stephen Grattan, Charles Stanley, Willard Curtis, Charles Lane, Clifford Leigh, Fred A. Thompson, Katherine Grey, Olive Oliver, Daisy Hamrick, Margaret Mayo, and Eleanor Cary.

L. J. Rodriguez has leased the Tremont Theatre, Boston, for the Summer and will open the house June 11 with a stock company headed by J. H. Gilmour and Florence Rockwell. The first bill will be a new play. Frederick Truesdell has signed with the company.

Hope Ross has been engaged for the Castle Square Stock company.

Charles F. Newson has been engaged for the Valentine Stock company.

COMPANIES CLOSING.

The Village Postmaster, at Altoona, Pa., May 19.

Al. W. Martin's Uncle Tom's Cabin, in Minneapolis, on June 2, after a highly successful season of forty-four weeks.

Ewing-Taylor company, at Keokuk, Iowa, June 9.

Carroll Comedy company, at Grafton, W. Va., June 2.

Belle Archer, in A Contented Woman, at Madison, Wis., on May 19, instead of Green Bay, Wis., on May 14.

Vogel and Deming's Minstrels, at Mount Clemens, Mich., on June 2.

D'Ormond-Fuller company, at Westley, R. I., May 12.

King Dramatic company, at Harrisburg, Pa., May 12.

Devil's Auction, at Cumberland, Md., May 19.

R. J. Erwood Stock company, at New Philadelphia, O., May 26.

H. H. Brady's Quo Vadis, at Springfield, Mo., May 17.

A Wise Woman, at Huntington, Ind., May 12.

Macauley-Patton company, at Binghamton, N. Y., on June 2.

Mayo and Champlin's The Gems, at Red Bank, N. J., on May 26.

Wallace and Gilmore's Old St. Stebbins, in Chicago, Ill., on May 26, to reopen on Aug. 27 in New York State.

Diamond Brothers' Minstrels, at New Castle, Pa., May 12.

Rose Melville, at Pittsburgh, Pa., May 12.

Barney Ferguson, at East Tawas, Mich., May 10.

The Missouri Girl, at Niagara Falls, N. Y., May 10.

Who is Who, at Muskegon, Mich., May 12.

Hello, Bill, at Dowagiac, Mich., May 14.

Bowery Burlesques, in St. Louis, May 27, with a benefit to Manager Joseph Hurig.

Gorton's Minstrels, at Wellsville, N. Y., May 18.

O'Hooligan's Wedding, at Bristol, Conn., May 19.

Robert B. Mantell, at Jersey City, N. J., May 19.

Herald Square Opera company, at Annapolis, Md., May 12.

Ada Rehan, in Detroit, on May 19.

Madame de Tournay, at Council Bluffs, Ia., on May 17. The company will reorganize for a Summer tour of the Black Hills country.

The Van Dyke and Eaton company on May 19, at Findlay, O. H. Walter Van Dyke, Edie Eaton, and Bertie Van Dyke came to New York. Mr. Van Dyke will arrange for new plays and scenery for next season. Charles and Madge Sullivan went to their home in Chicago. Newell and Niblo joined the Gaskell Stock company. Wayne Waring joined the Klark Stock company. The Dyfryn Trio went to their home in Iowa, where they will spend a few weeks, before coming to New York.

Anderson Theatre company, at Lynn, Mass., on May 26.

Harry Shannon company, at Portage, Wis., May 26.

NOTES OF NEW THEATRES.

The theatre recently destroyed by fire at Pocatello, Idaho, is to be replaced by a new structure, work on which will begin at once. The house is to have a seating capacity of 1,200, with two balconies.

The Huntington, Ind., Improvement and Amusement Company was organized the 11th inst. with S. F. Day, President; I. H. Heaton, Treasurer, and H. E. Rosborough, Secretary, for the purpose of building a ground floor theatre at Huntington.

Work has begun on the new Summer theatre at Island Park, near Delancey, O., and the opening is expected to occur July 4.

The Quincy, Mass., Music Hall, recently burned, is being rebuilt, and will be ready for opening next season.

GOSSIP OF THE TOWN.



Donald Bowles, who is now convalescing after a severe attack of rheumatic fever, is just entering his eightieth week as light comedian of the Thanhouser Stock company, Milwaukee. In spite of his illness, and in opposition to his physician's wishes, Mr. Bowles appeared at every performance during the extended run of Quo Vadis, at the Academy, Milwaukee, and surprised even his admirers by handling most effectively the part of Aulus Plautius, which was quite out of his line. Mr. Bowles has been re-engaged by Edwin Thanhouser for a Summer season.

John S. Doud and Lillian De Woolf were married in Baltimore, Md., on May 9. They will rest for the Summer at their country home, Embury Park. Mrs. Doud will continue to be known professionally as Lillian De Woolf.

The band of Primrose and Dockstader's Minstrels visited the Moravian Cemetery, at Salem, N. C., last week, and played a dirge over the grave of their former leader, the late Robert L. Carmichael, long the musical-director of Primrose and West's Minstrels. The grave was also decorated with flowers. Mr. Carmichael's mother and sister witnessed the ceremony.

Robert Bell Hilliard, son of Robert Hilliard, has passed examination and has been admitted as a cadet at the United States Naval Academy, Annapolis.

Master-Mechanic William E. Warren caused the arrest last week of August Richmond, a small boy, accused of stealing a property war club that had been stored by F. C. Whitney.

Mary Dickey (La Petite Adelaide) and W. A. Lloyd, non-professional, were married, at Pawtucket, R. I., on May 18.

Victor Mapes and Anna Louise Hoeke, non-professional, will be married in Washington, D. C., on June 5.

Sir Henry Irving, before leaving for England, presented to Julian Magnus, who has been his business-representative, a large portrait, superbly mounted in a silver frame, and bearing a gracefully worded inscription.

Harry S. Hopping has just closed a season of thirty-seven weeks as musical-director of The Missouri Girl, and will remain at his home in Indianapolis until Aug. 1, when he will join Fred Raymond's Old Arkansas, for which he is arranging the music.

The last fortnight of the printing show at the Grand Central Palace has begun.

Harry Walters will originate a new Hebrew character role next season in The Bowery After Dark, a part now being written in for him. Terry McGovern will also be a feature, and the company will go to the Pacific Coast under the direction of Sullivan and Harris, with Sam Harris as manager.

A thief got away last week with two paintings belonging to Marcella Sembrich, stealing them from an express wagon. A policeman caught him over in Hoboken, and Madame Sembrich's maid identified the property, the opera singer having sailed for Europe upon the day of the theft. The thief, John Fitzpatrick by name, was held for action by the Grand Jury.

Edward N. Hoyt, who has just completed one hundred and thirty-three performances as Marcus Vinicius in Benedict's Quo Vadis company, and Loda Morrisette and Fannie Hoyt, who played Lygia and Poppea respectively, just returned to New York, that company having closed their season May 18 in Belvidere, Ill.

Eugenie Thais-Lawton, a Louisville society girl, who has been engaged by Liebler and Company for next season, appeared in selections from Romeo and Juliet and Macbeth before the Tourist Club, of Louisville, last week and achieved a decided success. Miss Lawton arrived in New York yesterday. Her photographs are to be shown at the National Photographers' Convention as those of the most beautiful woman in Kentucky.

Adeline Dunlap, this season a member of The Village Postmaster company, will be the guest of Sadie Stringham at her home in this city during the Summer.

Mrs. Marie Wellesley Sterling is critically ill at a private sanitarium in Philadelphia. She underwent a second surgical operation on May 15.

Mrs. Barney Williams, who has been ill with rheumatic gout, is convalescent.

During the illness of Gauden Lyons on May 8 and 9, the role of Esther in Ben-Hur at the Broadway was played by Adeline Adier, Florence Wells, enacting Miss Adier's role, Tirzah.

Helen Byron will play a special week's engagement in Delancey, at Six, at the Princess Theatre, the opening on May 24. The Queen's Ransom will be supported by George H. H. H. Bonner, William Tooker, Carl Langstone, Frank Nelson, Pearl Seward, Julia Hammett, and Marie Van Tassel. Robert Gaillard will manage the company.

THE NEW YORK DRAMATIC MIRROR

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MIRROR SUBSCRIPTIONS

FOR THE SUMMER.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

FOR AN ACTORS' HOME.

At the annual meeting of the Actors' Fund of America, held on June 8, 1897, President LOUIS ALDRICH in the course of his address said:

We have discussed almost regularly at our meetings for the past ten years the propriety of founding an Actors' Home and Hospital, where the superannuated among our beneficiaries might find a pleasant retreat, and where they could be cared for by the Fund's agents and physicians in sickness. So far we have been able to do nothing practical in this direction, but I have good reason for believing that in the near future such a home may be provided. This will be done, I think, without trenching in any way upon the Fund's present investments. A special fund will be created for the purpose, toward which a large sum has already been pledged.

The prophecy embodied in the foregoing declaration, the subject of which has since been mooted yearly, now seems on the point of fulfillment. Last week the project for an actors' home was started in earnest. AL. HAYMAN, choosing the New York Herald as the medium for the movement and as the custodian of the fund thus started, announced his willingness to give \$10,000 for the project, provided an additional sum of \$50,000 is subscribed. President ALDRICH, taking quick advantage of this offer, at once set at work to inspire other subscriptions. The cable and the telegraph were brought into play to good purpose. The Herald on Sunday made its first announcement of the plan and published additional subscriptions amounting to \$13,300, or a total of \$23,300. Yesterday this sum was increased to \$25,744.25. The details of subscription will be found in another column of THE MIRROR this week.

Most of the sums already pledged are from persons more or less prominent in the theatre. This fact, however, should not hinder subscriptions in any amounts, no matter how small, from the rank and file of the profession. On the contrary, the good beginning should inspire at once a general giving to this project, which is the most deserving ever broached in behalf of the Actors' Fund. Every member of the profession, whether a member of the Actors' Fund or not, should take pride in contributing to so noble a cause. Great as have been the benefactions of the Fund, it remains for such a realization as that of an actors' home to crown the eighteen years of splendid work that have made this great charity famous. Every member of the profession should at once send to the New York Herald something to assist in assuring the scheme and in insuring its admirable object.

THE ACTORS' FUND.

On other pages of THE MIRROR this week is carried a full report of the proceedings at the nineteenth annual meeting of the Actors' Fund of America, held at the Madison Square Theatre last Tuesday. This report should be read by every member of the profession of the stage.

The annual address of President LOUIS ALDRICH is interesting and significant. From the facts set forth, the emergency which repeatedly has been pointed in THE MIRROR is at hand. The charity work of the Fund naturally increases from year to year—it is larger for the year just passed than before—but the income of the fund not only shows no adequate increase to meet the necessary expenses, but is hereafter to be greatly decreased. It is true that the benefits of the year netted the sum of \$10,926.98—an increase of \$6,410.83 over the sum realized the previous year from this source—but the reduction in the city appropriation to the Fund more than wipes out this large increase from benefits. The city appropriation for 1899 was \$14,975, and for 1900, \$5,509.96, a decrease of nearly \$10,000. If the lesser sum could be depended upon hereafter, no doubt an activity in the Fund in the organization of benefits and in other directions like that of the past year might serve to keep the treasury supplied for necessary work. But the city appropriation is to be discontinued, and the Fund must devise some means to make good at least a part of the money thus lost. What will be done in that direction remains to be seen, but something must be done.

Above all else, the profession of the theatre must take a greater interest in the Actors' Fund than has yet been shown by the profession, if the great work of this splendid charity is to be continued as effectively as before. The interests of the Fund have been considered and aided by but a handful of enthusiastic and unselfish members of the profession for years. It now becomes necessary that the profession at large shall not only materially aid the Fund by becoming members, but also take counsel together lest the Fund shall be forced to greatly diminish the measure of its usefulness.

AN EMOTIONAL PARADOX.

It is said that TOLSTOY occasionally reads his stories in manuscript to a circle of intimate friends, and that on one occasion he ventured upon the experiment of reading his powerful drama, The Dominion of Darkness, to a group of peasants. To his astonishment, it is related, his humble audience "not only failed to appreciate the pathos of passages that brought tears to his own eyes, but in fact laughed at them."

This is by no means a strange or an unusual experience. Persons less philosophical than TOLSTOY have noted the same paradox of the emotions that the lower order of intellect illustrates often in circumstances akin to those of the incident mentioned.

While laughter often is infectious, tears almost invariably are furtive. The normal human animal—meaning the human animal untaught and unpracticed in the inhibitions and restraints of what is called the higher society—is never ashamed to laugh, yet almost always is ashamed to weep. This is natural, owing to the very characters of merriment and grief.

This fact is illustrated steadily by mixed audiences of persons in the theatre. Persons of "fashion" always assume that they have a particular dignity to maintain, and they seldom give way to their emotions. Sometimes, of course, the provocation even in the theatre, where such persons fight against illusion, is irresistible, and they are literally forced to expand the smile of decorous approval into something not very far removed from the laugh, which in ordinary circumstances they deplore as a vulgarity. It may be that the Stoics themselves—persons that far excelled the moderns of "society" in the power to inhibit their feelings—sometimes were forced to forego their habitual passivity by happenings as natural as is the impulse to show agitation. Yet while those persons that keep themselves under control as a rule are sometimes betrayed into laughter, it is very seldom that they are betrayed into tears in public.

On the other hand, more emotional persons in the theatre that have less regard for the conventionalities may laugh and seem always to enjoy every gradation of that happy exercise, yet even they, when the tear is bidden, at once lose their freedom of expression and become stealthy. While they do not seem to care who sees them laugh, they appear to be particular as to weeping, and fain would hide this

weakness altogether. So clear, in fact, is this distinction in the average person—and particularly is it noticeable in the person of lower intelligence—that the appeals of pathos usually provoke in such persons a laugh instead of tears; not that the appeal itself goes astray, but because of the dislike of such persons to be seen in tears, whereas they do not care who sees them in a real or a feigned mood of merriment. They are so unskilled in the control of emotion—or, rather, they so absolutely lack self-control—that the feeling aroused in them must perforce find vent, and laughter, usually fictitious or hysterical—comes to their relief. In many cases, in fact, it is but a step from the one form of expression to the other. TOLSTOY's nature—a great, deep, broad nature, adjusted to all emotion and free in the expression of any emotion—no doubt leads him always to honest utterance of feeling. His peasants, witnessing his tears impelled by his own pathos, no doubt felt tearful too, but their natures led them to hide their real feeling in an assumed merriment.

THE REVOLT AGAINST VILE PLAYS.

A Serious Evil.

New York Evening Post.

Not so very long ago the production of a play from the French was always preceded by assurances that it had been subjected to a careful process of distillation, but now the managerial plan is to stimulate public interest in a new piece by preliminary hints concerning the improprieties contained in it, and domestic adulteries are added to European abominations. It is no exaggeration to say that the conventionalities of civilized life are outraged to-day upon the New York stage—not in all theatres, of course—as habitually and as flagrantly as they are in Paris, not excepting even the Theatre Antoine. And these mutilations of speech and action are not only not resented, but are vehemently applauded, and are accepted as matters of course, even by young girls, still in school, or just out of it, who never ought to be exposed to such pollution, least of all in the company of young men. The evil is a very serious one, and one not at all easy to deal with. Undoubtedly the baser daily press has made itself partly responsible for the existing condition of affairs by the encouragement which it has given to unscrupulous managers and the demoralization which it has wrought in the public mind and conscience by its exploitation of all that is abnormal and disgusting; but the newspapers, although they can help a dirty play by advertising it, cannot hurt it by denunciation. Things have come to such a pass that the surest way to crowd a theatre, and enrich its manager, is to say that the show in possession of the stage is not fit to be seen. This fact is notorious, and must be perfectly well known to the writers who make a practice of minutely describing all the more atrocious features of a vulgar or salacious representation, under the pretense of exhibiting a virtuous indignation. Of course there is a considerable body of reflective and intelligent playgoers who avoid the degenerate drama as they would the plague, not only on account of its bad morals, but its general stupidity and tediousness, and who are influenced by unfavorable journalistic reports. But these are, after all, a very small minority in a population reckoned by millions, and are treated as a negligible quantity by the ordinary speculative manager, who cares nothing about art, or manners, or morals, so long as he can draw a crowd. His excuse, when rebuked for a policy debasing to himself and his profession, is that he is impotent in the matter, being compelled by the necessities of the business to supply what the public demands. The falsity of this has been demonstrated over and over again, never more unanswerably than during the past season, in which some of the most remunerative plays have also been the most innocent.

LETTERS TO THE EDITOR.

An Author Explains.

New York, May 16, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Many thanks for the able and sincere criticism of my first operatic offense, *Phyllis*, in this week's MIRROR. The libretto was obscure because several scenes of more or less vital importance to the story were omitted owing to the smallness of the Astoria stage and the scanty number of men obtainable, while the dialogue was hastily cut and altered at the last moment to suit the capabilities of several of the performers.

Not wishing to steal another man's thunder, I also wish to state that the topical duet which made such a hit in Act II, was written by the stage-manager, W. H. Post, as were also the two comedy characters assumed so delightfully by Grace Hornby and Robert J. Webb.

It was my original intention to make a serious libretto of *Phyllis*, which was strengthened by the late Augustin Daly's statement to Mr. Warren and myself, two years ago, that of the forty odd librettos he had read since producing *The Geisha*, *Phyllis* was by far the freshest, the most beautiful and the best written.

But it was too funny—and was never meant to be—wherein I see my mistake. Hoping to know and do better next time, and thanking you again for your severe, though, I fear, merited, criticism, I am

Yours very truly,

ALEXANDER H. LAIDLAW, JR.

An Answer to "Briton."

BOSTON, May 14, 1900.

To the Editor of The Dramatic Mirror:

SIR.—According to your correspondent, who signs himself "Briton," in THE MIRROR of last week, all a woman has to do to make herself "worthy of the kingdom of heaven" is to carry on a low amour with a man—nay, a round dozen of men. The hundreds of women who keep themselves unspotted in the midst of terrible temptations, the women who value honor and chastity above a life of ease, though this be offered at the price of those virtues—these women are not to be reckoned heroic or noble, are not to be ranked as high as this *Sapho*, this seducer of Jean, the provincial lad of twenty-one—this woman of thirty-seven, whose worn-out passions cause her to turn to him for a renewal of their fire. Only women of the Fanny Le Grand type, whose lives are spent in one ceaseless debauch, who, as Daudet wrote, take "lovers by the month, the week" are worthy of canonization.

How singular it is that in all the agitation regarding the *Sapho* case, so little has been said and written of the poor workmanship of the play. The book, whose confessed purpose is a warning to young men of the dangers of student life in Paris, is so warped and distorted, is so patched and padded by the dramatist, that the audience is made to weep at the wrongs of *Fanny*. Instead of being shown the villainess of her conduct toward the inexperienced boy, who tries in vain to shake himself clear of her wiles.

Even when an understanding is reached between them and Jean leaves her to be married, she pursues him with letters, with messages, with whippersnaps at his door. In short, he might as well try to rid himself of the coils of a boa-constrictor. And then, at last, when he gives up his ambition, turns his back on home and

mother and innocent sisters to go to a distant country with Fanny, when she knows he has finally yielded and is in her power, what does she do? Sends him a letter in which she refuses to go with him; in which she tells him she no longer loves him, but chooses to live with her former, her Flamant, who will always be at her feet.

It is Jean who is the dupe. It is the innocent youth who is the injured one in this somber tragedy. The woman is the seducer. The woman is the vampire feeding on the blood of her helpless victim. The woman ruins the man in this case.

This play, this libel on the crowning effort of a great life—a book so fine and subtle that hitherto only the appreciative few have known it intimately—has dragged it from its place among the great masterpieces of literature, until now, in the hands and on the lips of the vulgar crowd, it has become as common and as cheap as the woman whose vices it portrays. It is enough to cause Daudet to turn in his grave.

It seems to me there are plenty of wrongs to represent on the stage, without perverting the motives of a great author, as has been done in the dramatization of "*Sapho*."

What end has been served in the presentation of this play? An actress has gained notoriety and her point (to say nothing of the dollars in the case); the public has been very successfully hoodwinked, and Art has been brought to the level of the gutter.

After *Sapho*—what?

ANNA S. PROUT.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. H. R. Westfield, Mass.: Mrs. Henry Miller (Bijou Heron) is still living.

K. S. Boston: Jim the Penman was first produced at the Haymarket Theatre, London, April 3, 1886.

A. E. R. Toronto: The General Music Supply Company, 42 Union Square East, New York City, furnishes music of all publishers.

J. O. Decorah, Iowa: Samuel French, 24 West Twenty-second Street, New York, can give information about rights to plays.

L. B. H. Buffalo: Russell's Comedians played The City Directory and A Society Fad. They never played The Crust of Society.

BUSINESS, Montreal: The actress in question has not yet decided her plans for the Summer season.

M. E. C. New York: 1492 was originally written for the Boston Cadets, and first played by them in 1892.

O. K. Montreal: The fifty-two issues of THE MIRROR from January 1, 1899, to Jan. 1, 1900, may be purchased at this office for \$7.

J. B. S. Chicago: The Heart of Maryland was played in Chicago at the Great Northern Theatre, Jan. 11-Feb. 13, 1897, and at the Columbia Theatre, Dec. 26, 1897, Jan. 1, 1898.

C. A. T. Seattle: Edward W. Townsend, care of the New York Journal, is the author and owner of *Chimie Fadden*. The play toured during the season of 1897-'98.

R. R. W. St. Paul, Minn.: Rejane appears in Paris at the Vaudeville Theatre, managed by her husband, M. Porel; Sarah Bernhardt has her own theatre, named after her: Coquelin plays at the Porte Saint-Martin, of which he is manager.

A. B. C.: Charles Barnard, secretary of the American Dramatists Club, Townsend Building, Broadway and Twenty-fifth Street, New York, can give information about ownership of American plays.

ENGLISHMAN, Detroit, Mich.: Chauncey Olcott has acted in England. He played the Chevalier Patrick Julius O'Mannagan, in *Miss Decima*, a musical comedy adapted from the French by F. C. Burnand, with music by E. Audran, that was produced at the Criterion Theatre, London, July 23, 1891.

W. S. M. New Bedford, Mass.: A single number of a paper called *The Green Room* was issued several weeks ago. Address John Ernest McCann, care of THE MIRROR. The statement that the portrait of Sir Henry Irving in THE MIRROR of last week had never before been published should have been qualified to the effect that that publication was the first of the portrait in a periodical.

E. P. Newark, N. J.: His Excellency the Governor was first played in America at the Lyceum Theatre, New York, on May 9, 1899, with this cast: Sir Montagu Martin, Guy Standing; Hon. Henry Carleton, Harry Harwood; Captain Charles Carter, Robert Edson; John Baverstock, William Norris; Captain Rivers, Richard Bennett; Major Kidare, E. Y. Backus; Sentry, George C. Pearce; Groves, J. H. Benrimo; Clerk, J. P. Whitman; Footman, John R. Sumner; Mrs. Wentworth Bollingbroke, May Robson; Ethel Carlton, Grace Elliston; Stella De Gez, Jessie Millward. The play was transferred to the Empire Theatre on May 22, 1899.

CURIOS, New York: "Can THE MIRROR name the greatest actors that ever have lived—say twenty of them, beginning with and including Thomas Betterton?" It is impossible for any one to name the twenty greatest actors, because (1), any statement on this subject by any person would be nothing more than a personal opinion based on more or less incomplete information, and (2) because of the older of the great actors there is little but tradition upon which to base opinion. A statement as to actors now living, or but recently dead, by any person, based on personal estimate made after knowledge of their work, no doubt might be disputed by some other person of equal ability as a judge and equal information. A discussion of this question, however, would no doubt be interesting. Alfred Ayres, a student of the drama and a critic well known, submits the following list of actors that he considers to have been the greatest of their time: "Thomas Betterton (1635-1710), David Garrick (1717-1779), John Philip Kemble (1757-1823), Joseph François Talma (1768-1826), George Frederick Cooke (1756-1812), Edmund Keen (1788-1833), William Charles Macready (1793-1873), Junius Brutus Booth (1796-1852), Emil Devrient (1803-1872), Augustus Adams (1804-1857), Edwin Forrest (1804-1872), Gustavus Vaughan Brooke (1818-1866), Borgumil Dawson (1818-1872), Ernesto Rossi (1829-1896), Tommaso Salvini (1829), Margaret Woffington (1720-1760), Sarah Siddons (1755-1831), Rachel (1821-1858), Charlotte Cushman (1816-1876), and Charlotte Crampton (1819-1875)."

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THE USHER.



Congressman Berry's bill, calling for a small appropriation to collect information that would be of value in formulating a plan for a national theatre in Washington, has become again a topic of newspaper discussion.

Under the right conditions a government theatre would unquestionably exercise a beneficial influence upon the stage of this country. It would educate the public taste and advance and dignify the native drama.

If Congress should pass Mr. Berry's bill it would be at least a step toward an end that from the nature of things political and artistic in this country must be regarded as remote. But it is not likely that anything new or notable would be learned by the inquiries which the measure is designed to set on foot.

Washington, although the seat of government, is not a suitable city for a national theatre. New York immediately suggests itself to the practical mind as the proper place for such an institution.

We have no department of Fine Arts in our Federal system, nor is there any legal method of creating one. What a howl of protest would arise were the cabinet to be augmented by a Secretary of the Fine Arts. Wherefore, the scheme that operates so successfully in France, and which could not be improved upon, is not to be considered seriously as practicable in this country.

And in a land like ours, where politics is regarded as a business and where politicians, as a rule, have little in common with literature and art, what sort of administration could be looked for? A national theatre would naturally be subject to control by the political party happening to dominate, and its appointments would be directed by considerations of "patronage."

A true national theatre, intelligently fostered by the government, would be an inestimable boon to the public and to the drama, but in the existing circumstances is not such a one impossible?

The modest exaction of 25 per cent. or more of a theatre manager's profits as a booking fee by the middlemen and speculators has become such a familiar story that it ceases to create surprise, although the victims that are forced to pay it as a tax for the privilege of doing business growl and groan beneath the weight of the yoke.

Now the game of grab is being extended to many attractions, I am credibly informed. Formerly such traveling companies paid their tribute through the medium of the reduced sharing terms. Lately the demands have become more rapacious in certain cases. Minor attractions and new attractions are required to pay either a round sum in order to secure a route, or they are privileged to agree to give up a quarter of their net profits for the season.

It is by these debatable means that the interests of the stage are fostered, talent is encouraged and individual enterprise is placed at a premium!

The printed statement that David Belasco has paid \$8,000 to secure the exclusive American rights of Ibsen's *When We Dead Awaken* illustrates the mathematical vagaries of the press-agent. It is much safer to hazard the guess that Mr. Belasco paid \$500 in advance of royalties and has agreed to give 5 per cent. of the gross receipts for the use of the play.

For Mr. Belasco is not a fool in business matters, and he knows the dubious pecuniary value of an Ibsen drama in the United States.

Many Ibsen experiments have been made—the experimenters including Madame Modjeska, Richard Mansfield, Beerholm Tree and Courtenay Thorpe—and our public has shown no disposition to encourage them by liberal or even paying patronage. A Doll's House, Pillars of Society, Ghosts, and *The Master Builder* all had their turn, and painstaking care and admirable acting were lavished upon them.

From the reviews and descriptions of the grim Norwegian's latest product it is difficult to perceive wherein it is likely to prove more popular than others of the series of which it is called the epilogue. However, to the literary few, an Ibsen novelty is an event, and they will be glad of the certainty of seeing it on our stage before long.

The House of Commons has been discussing the downward tendency of modern plays. Samuel Smith, the member who introduced the subject, urged a stricter censorship. He called attention to the increase of "foul, corrupting plays," both in London and the provinces. He alleged that such pieces marked a decline in

national life and declared that they "disgusted England's American and colonial visitors." Evidently Mr. Smith is not aware of the rotten sort of fare on which American playgoers have been fed of late.

The Home Secretary, speaking for the Government, expressed the hope that the debate would have some effect in purifying the stage. He had had a conference on the subject with the Lord Chamberlain, who thought that a parliamentary discussion would strengthen his hands.

No formal action was taken on the question, but its consideration may have the effect of stiffening the standards of propriety demanded by the Reader of Plays.

The *Coming Age*, the magazine published in Boston and edited by that vigorous thinker and writer, B. O. Flower—who founded the *Arena*—during the past few months has devoted much space to the drama. In the May number a series of illustrated reviews is begun under the caption, "Notable Dramatic Triumphs of the Present," signed by Mr. Flower.

The *Coming Age* believes that these articles will do a service to the drama and art in general by familiarizing the more discriminating class of magazine readers with the fine work that is to be found here and there on our stage.

THREE SEASONS OF OPERA.

On next Saturday night, May 26, the Castle Square Opera company will appear at the American Theatre for the last time. Next season Manager Henry W. Savage will be associated with Maurice Grau in the management of the new operatic enterprise at the Metropolitan Opera House, that has already been outlined in *THE MIRROR*, and the American Theatre will be devoted to the drama, under the management of Henry Greenwall.

The three seasons of opera in English, that will close with Saturday night's performance, have been most important in the musical history of New York, and the enormous success of the Castle Square Opera company is highly encouraging to every one interested in the development of musical taste in America. When the organization began its local career at the American, on Christmas Day, 1897, the venture appeared to those best posted in amusement matters to be foredoomed to failure. This, indeed, might have been its fate had the management relied for support entirely upon the regular theatre-going public—a public whose favor is fickle and whose demand for novelty is insatiable. But Mr. Savage, after forming his company, formed his audience, drawing its members chiefly from a well-to-do class that has practically been driven away from the theatre by the triviality and filth of the modern stage. This audience, once organized, was appreciative, reliable, and has remained loyal to the enterprise up to the present time. It was, and will be until the end of the week, the most orderly and the most amiable audience to play before that may be found in any theatre in the city.

The work of the company during the three seasons has in point of variety eclipsed that of any similar American organization. Thirty-three composers, ranging from Richard Wagner to Reginald De Koven, were represented in the repertoire. Several absolutely new operas were produced, and a great many seldom sung standard operas were revived. Quite a number of grand operas, too, that are familiar here only in their original tongues, were sung for the first time in English by the company. And besides making this splendid record on the New York stage, the divisions of the organization in Chicago and St. Louis made almost as creditable a showing in those cities. The Western companies will continue next season, as heretofore, despite the change in the home organization.

Since the beginning of its local career the personnel of the company has almost entirely changed. Individual soloists and choristers have come and gone, but the changes were gradual, and the standards of the organization remain at the last as high and as dignified as they were at the first. That such a legitimate musical enterprise succeeded so admirably should be a matter of great encouragement to New York music lovers; and no little credit should be given to Mr. Savage for accomplishing what must be recorded a triumph in the American operatic field.

RHEA'S COMPANION IN DISTRESS.

For twenty years of successes and disappointments, in times of fortune and in times of illness and sorrow, the late Mlle. Rhea relied for help and sympathy upon her devoted companion, Marie Michailoff. Together they traveled over half the world, and none who knew the artist failed to note with interest and admiration the loyalty of Marie, nor the tender regard for her of the actress. Mlle. Rhea practically adopted her lady in waiting, and that the latter might never come to want the former made provisions in her will that, she thought, would make the future secure. But after Mlle. Rhea's death last year it was found that her estate was not large enough to cover her outstanding obligations. Indeed, there was scarcely enough ready money to pay the funeral expenses. The house in Montmorency, France, which should have been Marie's home for life, was sold for the benefit of creditors. A donation that Mlle. Rhea, on her death-bed, made to her friend was not admitted by the French court, and owing to a technicality the life insurance in Marie's favor was not paid.

So it came about that this faithful friend of a generous woman was left homeless and penniless in Paris. With the death of Mlle. Rhea she lost her means of living. In this condition some old friends of Mlle. Rhea found her. They rented a flat for her at No. 63 Rue Galille, Paris, and furnished it so that she may rent rooms to visitors to the Exposition. Already some members of the profession, who knew Mlle. Rhea and Marie in the days of the former's triumph, have taken rooms for part of the season, and it is likely that Marie's flat will become a favorite stopping place for players and will provide its mistress with a means of livelihood until the end of her days.

HERNE OWNS SHORE ACRES.

Last week James A. Herne bought from the estate of the late Henry C. Miner the interest held by that manager in Shore Acres, and is now sole owner of this place, which is regarded as Mr. Herne's masterpiece.

ANCIENT PLAYS AT YALE.

One of the most interesting amateur performances in years will be that given by the Yale University Dramatic Association, at the Hyperion Theatre, New Haven, to-morrow (Wednesday). Some of the active members of the association, who have become interested in the old English drama, the study of which is part of one of the courses at Yale, approached the faculty with the request for permission to make an elaborate production of one of the pre-Elizabethan plays. Even the most conservative members of the faculty heartily endorsed the plan. From the many miracle and mystery plays the second of the three Shepherd's plays in the Towneley series was decided upon as being the most interesting to produce.

Libraries have been ransacked, all the known authorities of this country have been consulted, and costumes have been interviewed, in order that historical accuracy may be attained in the production.

About 150 students will take part in the performance. The women's parts will, of course, be played by men, as was the custom when the play was originally presented. The curtain will rise on a street scene in a Fifteenth century English town. A crowd of merry-makers and sight-seers are gathering for the purpose of witnessing the pageantry performance of the "Secunda Pagina Pastorum." It is presumed that while the people are waiting the same play is being given in another part of the town, as it was customary to give the play in a half a dozen streets in a day. Games are being played, courtships being carried on, etc., when the heralds announce that the pageant is coming. A space is cleared and roped off, and when all is in readiness a large cart, with two compartments, the upper of which is the stage and the lower the "green-room," so to speak, is drawn upon the stage and the play begins.

The first part of the play is of a decidedly farcical nature. Three shepherds, a sheep stealer, and a sheep stealer's wife, are the principals of the farce, which concludes with a hilarious tossing in a blanket of the sheep stealer by the three shepherds. Becoming exhausted with the sport, they throw themselves on the ground and finally fall asleep. At this point the whole character of the play changes. While they are sleeping an angel appears to them, announces the birth of Christ, and directs the shepherds to "follow yonder star." Arriving at the stable they offer their little presents to the Christ-child, while a host of angels sing the "Gloria in Excelsis."

The miracle will be preceded by one of the Canterbury tales. Henry D. Westcott, 1891, has made a dramatization of Chaucer's "The Pardoner's Tale," that promises to be interesting. The scenario of the tale, simply as a tale, is perfect and should make a good play. In the original the Pardoner tells of three carousing rogues who, becoming incensed at seeing the corpse of one of their former companions being carried to its grave, make an oath to seek and slay the villain, Death, who robbed them of their companion. In their search for Death they inquire of an old sage as to how to find Death. The old sage directs them to a tree under which they will surely find him. Arriving there they find a pile of gold, which they take further into the woods in order to divide it. They quarrel over the division, with the result that all three find the Death they seek. The entire production will be given under the stage-direction of Frank Lea Short.

IRVING SAYS AU REVOIR.

The American tour of Sir Henry Irving, Ellen Terry and the London Lyceum Theatre company closed at the Harlem Opera House on Friday with a performance of *The Merchant of Venice* before an immense audience. After the trial scene Sir Henry made a speech, in which he said:

I thank you for myself and Miss Terry for this generous expression of appreciation. To-morrow we will be speeding over seas to our kinsmen and your kinsmen. I say our kinsmen and your kinsmen, because our glory is your glory, our pride your pride, our honor your honor. We shall tell them, Miss Terry and myself, as I have already told them in past years, that the bonds of affection which unite the two great English-speaking nations, your great and glorious Republic and our dear country, are tightening and growing stronger day by day. I hope to stand before you again next year and endeavor to deserve again your gracious favors, which for so many years past we have found so sweet.

The actor-knight, Miss Terry and the company sailed away for London on Saturday on the steamship *Menominee*. The tour of twenty-nine weeks in this country is said to have earned about \$200,000 for Sir Henry. Before sailing Sir Henry sent to Colonel Baden-Powell, the hero of Mafeking, the following cablegram: "Great Glimis; worthy Cawdor." Colonel Baden-Powell has been an enthusiastic amateur actor, and Sir Henry believes that he is up to Mabeth.

DRAMA IN THE PHILIPPINES.

Henry Dallas English Musical and Dramatic company has been playing a highly successful season at the Zorilla Theatre, Manila. The repertoire shows *The Sign of the Cross*, His Excellency the Governor, *Pink Dominoes*, *The New Boy*, *Charley's Aunt*, *The Sorrows of Satan*, *A Runaway Girl*, *The Geisha*, and the *Drury Lane pantomime*, *The Babes in the Wood*. Thus Manila is pretty well up-to-date dramatically. The company includes Henry Dallas, Arthur Percival, Bertram Hermann, D. Munro, J. B. Ferrell, J. L. Hall, A. Martin, Lawrence Derrick, R. H. Stephenson, Edwin Phillips, Madge Grey, Muriel Alleyne, Nellie Ridgway, Hetty Peel, Florence Peel, Rosie Blair, Ethel Hardacre, Ethel Oppitz, and Fanny Stanley.

NEW MEMBERS FOR THE BIRTHDAY CLUB.

At a meeting of the officers of the Birthday Club, held in this city on May 17, the following persons were elected members of the club: Louis Aldrich, Frederic Arundel, Rose Coglan, J. I. C. Clarke, Alphonse Ethier, Charles R. Hawkins, Joseph Haworth, Beryl Hope, Philander Johnson, Harry James, Paul Kester, Gretchen Lyons, Fred Matthews, Charles Henry Meltzer, E. W. Morrison, George Taggart, and Nellye Reed.

A SUMMER OPERA COMPANY.

Joseph C. Fay has resigned from the cast of *A Runaway Girl* and goes to Louisville with his own opera company, under the management of James B. Camp, to sing at the Auditorium all Summer. The principals of the company are Villa Knox, Minnie de Ren, Celeste Wynn, Josie Intropidi, Marie Capron, Raymond Hitchcock, William Stevens, Harry Girard, Edward Webb, George Miller, Frederic Collins, and Clarence West, musical director. There will be a large chorus and ballet.

PERSONAL.



CONRIED.—Heinrich Conried, director of the Irving Place Theatre, is now in Germany on his annual quest of new plays and famous players. He will, as usual, visit all of the principal cities and witness performances in the important court theatres. He will also visit Paris and London this year, and will return to New York in August. The season at the Irving Place Theatre will open on Sept. 29, and it is expected that during the Winter Herr Conried will make a number of important productions.

HERNE.—Julie Herne, daughter of James A. Herne, is writing a play.

BLAKE.—Mr. and Mrs. Harry M. Blake have taken passage for Glasgow on the *Nebraska*, sailing next Saturday. They will spend some time at Mr. Blake's country house, near Bath, and after paying a month's visit in Paris, will return to this side late in August.

MACDONALD.—William H. MacDonald was ill last Tuesday, when his role in *The Sere-nade* with The Bostonians at the Knickerbocker was sung excellently by Charles R. Hawley.

DORIA.—Augusta Doria, of Boston, has been engaged for three years as first dramatic mezzo-soprano at the Royal Opera de la Monnaie, Brussels. Miss Doria is a pupil of Mme. Marchesi.

MASON-GREY.—John Mason and Katherine Grey were married on May 14 in Boston.

HAWORTH.—Joseph Haworth will retire on Saturday from the cast of *Quo Vadis* at the New York, but will not enter vaudeville, as has been announced.

PAGE.—Thomas Nelson Page is dramatizing his novel, "Red Rock."

PERLEY.—Frank L. Perley has postponed his departure for Europe until about July 1.

BENTLEY.—The Rev. Walter E. Bentley, secretary of the Actors' Church Alliance, was the guest of honor at the May reception of the Twelfth Night Club last Tuesday. Mr. Bentley made an address upon the subject of the work of the Alliance, and in speaking of the theatre he said that more plays dealing with labor problems of the present day are needed.

MILLWARD.—Jessie Millward will sail on May 30 to spend the Summer in England.

GOODFRIEND.—Mrs. Ida Jeffreys Goodfriend, who has been traveling with her son, Douglas J. Wood, leading juvenile in *At the White Horse Tavern*, played *Joseph* in that comedy at Montreal recently, when illness incapacitated the leading lady, who had no understudy. But for Mrs. Goodfriend's clever and prompt service the company would have lost three performances.

HARRIS.—Wadsworth Harris gave a reading from *Hamlet* at Wellesley College on May 15, his second reading there this season. Mr. Harris, after the reading, was the honored guest at a luncheon given by the Shakespeare class.

LIESEGANG.—Adolph Liesegang celebrated last Tuesday at the American Theatre the occasion of his one thousandth performance as musical director of the Castle Square Opera company. A silver wreath was presented to him, and from the members of the company he received a diamond-studded baton.

WALSH.—Blanche Walsh, who sailed for Europe on Saturday, will star next season in a new romantic play by Eugene W. Presbrey.

MANSFIELD.—Richard Mansfield's latest announcement for next season contemplates an Autumn engagement at the Garden Theatre, a tour of eight weeks in large cities, and a long term at the Herald Square Theatre. Mr. Mansfield has added to his repertoire for next season Victor Mapes' romantic drama, *Don Caesar's Return*.

KRUGER.—Jacques Kruger, it is said, will star next season in a play entitled *Dreams*.

FERNANDEZ.—Bijou Fernandez is ill at the home of her mother, Mrs. E. L. Fernandez, at Larchmont, N. Y. She is said to be suffering with appendicitis.

SANDERSON.—Sibyl Sanderson is reported to have announced in Paris her betrothal to Henrik Voison, a Swedish artist.

BURBUCK.—Mr. and Mrs. Frank Burbuck (Nannette Comstock) will return from Chicago this week to sail for Europe on Saturday. They will remain abroad until Autumn.

MCLEAY.—Franklin McLeay has planned a benefit for the Ottawa fire sufferers, which will occur at Drury Lane Theatre, London, on June 19, when E. S. Willard will reappear.

FISCHER.—Alice Fischer has been elected vice-president of the alumni of the American Academy of the Dramatic Arts.

REVELLE.—Hamilton Revelle was badly burned while trying to take a photographic flashlight on Thursday night. However, he was able to appear as usual with Olga Nether-sole on Friday.

FREEMAN.—Max Freeman, who went to London to produce *Quo Vadis* for Fred C. Whitney at the Adelphi Theatre, returned to this city on Saturday. He will resume the stage management of the play at the New York.

CURRENT AMUSEMENTS.

Week Ending May 26.

Manhattan Borough.

METROPOLIS (Third Ave. and 143d St.), Closed Sat., May 2.
 OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed Sat., May 2.
 HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat., May 2.
 HURDIS AND SEANON'S (209-211 West 125th St.), Closed Sat., May 2.
 PROCTOR'S HARLEM (125th St. at Lexington Ave.), Closed Sat., May 2.
 PROCTOR'S PALACE (20th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 10:30 P. M.
 CANNON HALL (Seventh Ave. and 57th St.), Closed Sat., May 2.
 NEW YORK (Broadway and 43d St.), Quo Vadis—7th Week—4 to 10 Times.
 CRITERION (Broadway and 43d St.), James K. Hackett in The Prince of Jemima—12th Week—4 to 10 Times.
 BERKELEY LYCEUM (25 West 43d St.), Closed.
 VICTORIA (Seventh Ave. and 43d St.), Closed Sat., April 28.
 REPUBLIC (207-211 West 43d St., adjoining The Victoria), now building.
 AMERICAN (Eighth Ave. 42d and 43d Sts.), IL TROVATORE, La Traviata and Faust.
 MURRAY HILL (Lexington Ave. and 43d St.), HENRY V. DONNELLY STOCK IN SHE STOOPS TO CONQUER.
 BROADWAY (Broadway and 43d St.), Closed Sat., May 12.
 MENDELSSOHN HALL (112 West 43d St.), Closed Sat., May 12.
 KNIFE (Broadway and 43d St.), Closed Sat., May 12.
 METROPOLITAN OPERA HOUSE (Broadway, 40th and 41st Sts.), Closed Sat., May 12.
 CASINO (Broadway and 43d St.), The Casino Girl—10th Week—4 to 10 Times.
 KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 12.
 HERALD SQUARE (Broadway and 38th St.), Closed Sat., May 12.
 GARRICK (38th St. East of Sixth Ave.), William Gillette in Sherlock Holmes—25th Week—28 to 30 Times.
 KOSTER & HALL'S (145-149 West 34th St.), VAUDEVILLE.
 SCHLEY (112 West 34th St.), Closed Sat., April 28.
 MANHATTAN (125-127 Broadway), Closed Sat., May 12.
 THIRD AVENUE (Third Ave. and 34th St.), The Wages of Shame.
 ELJOU (125 Broadway), Closed Sat., April 28.
 WALLACK'S (Broadway and 34th St.), Olga Nethersole in Sappho—25th Week—4 to 10 Times.
 DALY'S (Broadway and 34th St.), A Runaway Girl—10th Week—4 to 10 Times.
 WEDDER & FIELD'S (Broadway and 34th St.), Closed Sat., May 12.
 COMIQUE (Broadway and 34th St.), Closed Sat., April 28.
 PROCTOR'S FIFTH AVENUE (Broadway and 34th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
 GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
 MINER'S (312-314 Eighth Ave.), The Hot Air Club.
 MADISON SQUARE (43d St. at Broadway), Closed Sat., April 28.
 LYCEUM (Fourth Ave. bet. 34th and 35th Sts.), Closed Sat., May 12.
 EDEN MUSIC (2nd St. at Sixth Ave.), FISHES IN WAR—CONCERTS AND VAUDEVILLE.
 PROCTOR'S (2nd St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
 GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), WILLIE COLLIER in Mr. Smooth.
 CHECKERING HALL (Fifth Ave. and 10th St.), Closed Sat., May 12.
 IRELAND PLACE (Southwest cor. 10th St.), Closed Sat., May 12.
 FORTY-SEVENTH ST. (14th St. at Sixth Ave.), Closed Sat., May 12.
 KEITH'S (East 14th St. at Broadway), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
 ACADEMY (Irving Place and 14th St.), WOMAN AND WINE—25th Week—4 to 10 Times.
 TONY PASTOR (Tenth St. bet. Broadway and 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
 DEWEY (125-127 East 14th St.), IRVING BROTHERS' BURLESQUES.
 STAR (Broadway and 125th St.), DEVIL'S MINE.
 GERMANIA (125 East 53d St.), Closed Sat., May 12.
 LONDON (25-27 Bowery), BURLESQUE.
 PEOPLE'S (109-111 Bowery), THE HERBY DRAMA.
 MINER'S (109-111 Bowery), THE LITTLE MAGNETS.
 TRALLA (46-48 Bowery), THE HERBY DRAMA.
 WINDMILL (46-48 Bowery), THE HERBY DRAMA.
 CHINESE THEATRE (Joyous St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (125 to 134 Montague St.), AIDEN BENDISCH'S PRODUCTION OF Quo Vadis—25th Week.
 PARK (50th St. at Broadway), Closed Sat., May 12.
 HYDE & BENNETT'S (30-32 Adams St.), THE BURNING BOW.
 NOVELTY (Driggs Ave. and South 4th St.), Closed Sat., May 12.
 GRAND OPERA HOUSE (Elm Pl. at Fulton St.), Closed Sat., May 12.
 LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed Sat., May 12.
 UNIQUE (30-32 Grand St.), BURLESQUE.
 CRITERION (Grand Ave. and Fulton St.), Closed.
 AMFION (45-47 Bedford Ave.), Closed Sat., April 28.
 STAR (30-32 Jay St., at Fulton St.), THE INDIAN MATRONS.
 EMPIRE (30-32 South 4th St.), Closed Sat., May 12.
 COLONIAL (Washington, Tillary and Adams Sts.), Closed Sat., May 12.
 GAYETY (Broadway and Middleton St.), Closed Sat., May 12.
 LYCEUM (Montrose Ave. and Leonard St.), OUT OF THE STRAITS.
 WIGWAG (Smith and Livingston Sts.), Closed Sat., May 12.
 MONTAUK (30-32 Fulton St.), CASTLE SQUARE OPERA COMPANY in Martha and Herodias.
 MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sat., May 12.
 ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Now Building.
 FOLLY (Graham Ave. and Debevoise St.), Now Building.

AT THE THEATRES.

Third Avenue—The Wages of Shame.

Melodrama in five acts, by Frank Harvey. Produced May 21.

Father McGrath George R. Sprague
 Sir Terence O'Moore Clayton Legge
 Martin Drake William Frederic
 Larry Beamish Thomas Smith
 Lady Gavron James J. Flanagan
 Lady Lanning Charles Toney
 Lady O'Moore Ethelyn Palmer
 Bridget Flanagan Annie Mortimer
 Sheelish Rena Timmons
 Kitty Sullivan Louise Lucas
 Kathleen Malone Jessie Wallace-Dixon

Frank Harvey's latest romantic Irish melodrama, entitled *The Wages of Shame*, was acted for the first time in New York last evening at the Third Avenue Theatre. The play is built upon conventional lines and all of the characters had apparently stepped out of the old favorite Irish dramas into this new one, bringing with them their familiar characteristics and attire. But for all that there are enough strong situations and plaudit-winning lines in the play to engage the interest, and the audience last night waxed enthusiastic over several of the scenes.

Kathleen Malone, a motherless school mistress, is loved by Sir Terence O'Moore, a young baronet, and Larry Beamish, a light hearted, generous Irish lad. Lady O'Moore, step-mother of Sir Terence, and Martin Drake, a lawyer, conspire to prevent the young nobleman from marrying the heroine. Larry, learning that Kathleen really loves Sir Terence, sacrifices his own love and becomes the stanch champion of the hero and heroine against the villain and "villainess." Through the adventurous action of the play, which includes an attempted murder, a mob, and other exciting incidents, Larry is ever brave and resourceful, and at the last he brings about the almost despaired-of happy ending.

Thomas Smith, as Larry, was natural and buoyant, though somewhat conventional. Jessie Wallace-Dixon acted the role of Kathleen very tenderly and appealingly. Clayton Legge was a capital Sir Terence, George R. Sprague a dignified and earnest Father McGrath, and William Frederic an acceptable Martin Drake. The other roles were for the most part fairly well played, and the mounting of the melodrama was excellent. Next week, *The Midnight Flood*.

Murray Hill—She Stoops to Conquer.

At the Murray Hill Theatre last evening the Henry V. Donnelly Stock company made a bold venture into the field of old comedy by presenting *She Stoops to Conquer*; and from the frequent and sincere applause of the audience the enterprise may be said to have been a

success. The stage settings were appropriate and the costumes were handsome. Some of the players acted their roles intelligently and with considerable grace, but on the whole the performance lacked something of the quaint charm that only those who are deep-dyed in old traditions can bring to Dr. Goldsmith's play.

William Redmond, as Sir Charles Marlow, was perhaps the most successful in reviving the atmosphere of the palmy days, and his impersonation was among the best that he has given this season. Ralph Stuart and Charles D. Waldron were rather too modern in manner and bearing as Young Marlow and Hastings; and Thomas L. Coleman, though pleasing, was not at his best in the role of Hardcastle. Walter Allen caught very well the spirit of Tony Lumpkin, and his portrayal of that character was one of the most acceptable of the performance.

Dorothy Donnelly, as Miss Hardcastle, was graceful and attractive, as she always is, and Georgia Welles was a sprightly Miss Neville. Grace Huntington acted the role of Mrs. Hardcastle well, and the minor parts were acceptably played. Next week, *Nancy and Co.*

Star—Devil's Mine.

Fred Darcy's familiar melodrama, *Devil's Mine*, was revived before a large audience last evening at the Star Theatre, and the thrills and excitement so dear to lovers of the repertoire order of drama in provincial towns proved as potent as when the play was first seen here at Jacobs' Theatre, now the Third Avenue, back in the early Autumn of 1890.

Devil's Mine is a first-rate specimen of typically American melodrama, reeking with real Western atmosphere, and it was well played throughout and made an unqualified hit with the Star clientele, who yearn to be thrilled. The scenery was adequate and the play went with all its willow vim and bounce.

In the cast were Howard Hall, Fred Darcy, Logan Paul, Louis Egan, Jerome Cee, John Pendy, John H. W. Byrns, Charles Horn, Mabel Florence, and Isa Breyer. Next week, *Black Patti's Troubadours*.

American—Il Trovatore.

The Castle Square Opera company began its farewell week at the American Theatre last evening with the performance of *Il Trovatore*. The opera has been often sung here by the organization, yet a large audience gathered, as usual, to hear the familiar singers in the twice-familiar roles.

Grace Golden was at her best as Leonora, and after several of her numbers received the abundant applause for which the American Theatre audiences have become noted. Joseph F. Sheehan repeated his former success as Manrico, singing with his customary feeling and sweetness. Mary Linck was a most satisfactory Azucena, and Harry Luckstone sang the role of Count di Luna very effectively. W. H. Clarke was a splendid Ferrando, both vocally and dramatically, and the chorus sang lustily and with excellent finish.

To-night and on Wednesday and Friday evenings *La Traviata* will be sung for the first times by the company in this city. Faust is announced for Thursday evening and Saturday afternoon, and on Saturday night acts from several grand operas will be presented, in which will appear all of the members of the organization.

Grand—Mr. Smooth.

Willie Collier opened a week's engagement at the Grand Opera House last evening in Mr. Smooth, which he presented at the Manhattan Theatre early in the season. Mr. Collier wrote the farce himself, and it is typical of him, bright, breezy and comical, and with "up-to-date" Americanism showing in every line. A good house thoroughly enjoyed the performance last evening. As the glib-tongued Mr. Smooth, Mr. Collier was again seen at his best. His methods are peculiar and irresistibly funny. Thomas Evans scored once more as the book-maker, giving one of the best character pictures of the season. Louise Allen-Collier's work was very pleasing, and commendable performances were given by Myrtle May, Helena Collier, Helen Reimer, George W. Parsons, M. L. Heckert, Thomas Garrick, John F. Ward, and Alfred Hickman.

At Other Playhouses.

ACADEMY.—Woman and Wine, transplanted from the Manhattan, continues prosperous.

DALY'S.—A Runaway Girl will end its engagement here next week.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—James K. Hackett continues in The Pride of Jennico.

NEW YORK.—Stanislaus Stange's version of Quo Vadis is still the bill.

WALLACK'S.—Olga Nethersole will appear in Sappho until May 29.

CASINO.—The Casino Girl attracts large audiences.

TRANSATLANTIC TRAVELERS.

Ethel Henry will sail for England to-morrow (Wednesday) on the *Teutonic*. Miss Henry, who came to New York as leading lady in Mrs. Langtry's company, has been very successful in drawing room recitals, and has made a wide circle of friends here. She may return in the Autumn either for a professional engagement or to continue her work as a monologist, for she has grown fond of New York and its people.

Mrs. Langtry and her company will close their American tour at Providence, R. I., this (Tuesday) evening, and will sail for home on the Dominion Line steamship *New England*, from Boston, to-morrow.

Ferdinand Gottschalk will sail for London on the *Teutonic*, on Wednesday.

Mrs. Wood, mother of the late Jessie Wood, was among the passengers who arrived in New York from England on the *Minneapolis* last Saturday.

Among those that sailed last week for Europe were Blanche Walsh, Emil Paul, M. and Madame Ignace Paderewski, Hugo Goerlitz, Marcella Sembrich, Lillian Nordica, Carrie Bridewell, Ben Davis, Mr. and Mrs. Henry C. Krebbs, and Aaron H. Woodhull.

SAID TO THE MIRROR.

THOMAS MEEGAN: "Kindly contradict the statement that I am with Henrietta Crossman. I have been with the Columbia Theatre Stock company in Newark, N. J., all the season."

ON THE RIALTO.

The "Saunterer" of *Town Topics*, though usually well-informed, sauntered some distance from the facts last week in his reference to Mrs. Edith Wharton as the author of the play, *The Greater Inclination*, in which Mrs. George Gould made her appearance last Winter. Mrs. Gould did appear in a play by Mrs. Wharton, but its name is *The Twilight of the Gods*. "The Greater Inclination" is one of Mrs. Wharton's stories. It has not been presented as a play.

Two plays of Long Island coast life will be running simultaneously at New York theatres next season. On Labor Day James A. Herne will open the new Republic Theatre with his latest play, *Sag Harbor*, while two weeks later, at the Manhattan, a dramatization, by Michael Morton, of F. Hopkinson Smith's popular novel, "Caleb West," will be produced by Jacob Litt. *Sag Harbor* won a great success in Boston and other cities, where it was presented last season. Mr. Herne, in Captain Dan Marble, seems to have created as fine a character as his Nat Berry, in *Shore Acres*. There is always a great interest in Mr. Herne on any work from his pen, and judging by the verdict in other places, a prosperous career would seem to await *Sag Harbor* in New York. Caleb West will have been untied until its opening at the Manhattan. Those that have read Mr. Smith's story, however, realize the strength of its plot and situations and the skill with which its characters are drawn. It appears to contain the material for a capital play, and the two engagements announced, those of George Fawcett and J. H. Benrimo, indicate that the presenting company is to be composed of players of recognized ability. Altogether, the chances for both plays seem to be excellent. And the rough, honest, big hearted Long Islander will be a welcome relief from the romantic heroes of past centuries, of whom the end is not yet.

Coming downtown from Harlem one night last week several members of Sir Henry Irving's company were heard in an elevated railway train discussing the characteristics of the Great American Hog. One gentleman told how, in traveling up to the Harlem Opera House in a crowded car, he had remarked the fact that he was the only man that had the manners to relinquish a seat to a woman. Others announced that they had observed the same phenomenon. A young woman weighed in with violent denunciation of New York deportment and vowed that, in entering one of our noble department stores, she had opened the door and, looking back, had seen a man approaching. Rather than discourteously permit the door to slam in the face of the follower, she had held it open until he drew near, expecting that he would take hold of the door and relieve her of the responsibility. But not so. The man had dashed up, passed through the doorway, and on into the store, letting her hold the door open for him and never even deigning to say "thank you!" She thought that any man might have seen that she did not look like one hired to hold doors open for persons. And then she and the other Londoners united in bawling the sorry manners of this Great Metropolis. The worst of it was that the Britishers were perfectly right.

CARMEN SUNG BY NEGROES.

Carmen Madame Plato
 Frasquita Mrs. W. Randall
 Mercedes Mrs. T. Fields
 Escamillo Miss E. De Lyons
 Don Jose Theodore Drury
 Zuniga G. W. Taylor
 Morales Frederic Sheldon
 Dancairo Albert De Ancy
 Remendado R. Johnson
 Escamillo Frederic Sheldon

The "400" of the colored population of New York crowded the Lexington Avenue Opera House, on Fifty-eighth Street, to suffocation on Monday evening of last week. Swells and belles in evening dress and bedecked with diamonds crowded into the hall until breathing room was at a premium. The occasion was one of great importance to the people interested in it, as it was the first presentation of *Carmen* by a cast made up entirely of negroes. The organization is called the Drury Opera company and is headed by Theodore Drury, the baritone.

The attempt on the part of the performers to do grand opera was very ambitious, and in some respects quite commendable. Mr. Drury sang the part of Don Jose very well. He has a full, rich baritone voice of great strength and sweetness, and his solos were received with marked approval. Madame Plato acted the title-role with much spirit, but her singing was very uncertain. Miss E. De Lyons made a hit as Escamillo, and Frederic Sheldon, who doubled Escamillo and Morales, was acceptable. The others worked very hard and were applauded for their efforts. The chorus seemed to enjoy their work hugely and sang with enthusiasm.

After the opera the floor was cleared and dancing was indulged in. The night was scorchingly hot, but that fact did not interfere with the enjoyment of the guests in the least, as they were out for a good time and were bound to have it. A long line of cabs, carriages and automobiles at the door gave some evidence of the prosperity of some of the patrons of the affair, which was decidedly interesting from many points of view.

THE ELKS.

A lodge was instituted at Lancaster, O., May 17.

Utica, N. Y., Lodge, No. 33, dedicated its new quarters on May 14. A large number of guests were present, and an enjoyable evening was spent.

Logan, O., lodge gave a social session May 14, when a class of five was initiated.

Baltimore Lodge, No. 7, will hold a carnival and industrial exposition June 4-16. The Executive Committee includes John J. Bannon, C. Ross Kloterman, Thomas F. McNulty, Frank C. Lehnert, J. Albert Cassidy, and David Wiesenfeld.

Marietta, O., Lodge, No. 477, instituted April 27, 1899, with forty-eight members, now numbers 160, and by June 15, 1900, will have completed a home of their own at a cost of \$25,000, raised among the members of the lodge. The officers for the ensuing year are: J. W. Nye, E. E. C. Hart, E. L. K. E. S. Alderman, E. L. K. E. John Becker, E. L. K. E. S. Alderman, Secretary; J. W. King, Tiler.

Johnstown, Pa., Lodge, No. 175, initiated twenty candidates May 15, and followed the ceremony with a banquet.

Lincoln, Neb., Lodge, No. 80, was instituted by District Deputy W. B. Saylor, of Omaha Lodge, May 5, with a charter list of 178 members. H. H. Wilson is Exalted Ruler. The Trustees are: Dr. E. Thompson, William Jennings Bryan and Dr. A. D. Wilkinson.

GOSSIP.

Dave H. Davis, manager of the Grand Opera House, Shreveport, La., will be in town June 1 to look attractions. He will remain until Sept. 1.

The Empire and Knickerbocker theatres closed for the season on Saturday.

Her Husband's Sin, a five-act play by J. H. Shepard, has been purchased by Alma Chester for production early next season.

Little Leota Buskirk and her mother have returned to their home in Los Angeles, having closed with Madame Modjeska, who gave to little Leota a handsome photograph of herself. Leota Buskirk, before coming East for the Summer, will pose for Madame Modjeska's artist nephew, who has returned lately from Paris.

The temperature of the New York Theatre is now cooled by a liquid air device.

John Kyle has returned to New York, Sis Hopkins having closed.

Rose Melville will continue to star in Sis Hopkins next season. The following season she will be seen in a new play.

The personal effects of the late Charles L. Davis (Alvin Joslin) were sold at auction in Pittsburgh last week at low prices.

Harriett Eleanor Dobbins, daughter of Mr. and Mrs. James H. Dobbins, and Harry Clarence Tuttle were married on May 21 at Richmond, Ind. The bride's father has been for thirty years manager of Phillips' Opera House, at Richmond.

The Spencers will open the Summer season at the Celoron Theatre, Jamestown, N. Y., on May 28.

W. D. Fitzgerald has closed a successful season as business-manager with the D'Ormond-Fuller company.

Willard Curtis closed last Saturday with *Her Majesty*, which is to be produced at the Manhattan Theatre next season. He opens at the Columbia Theatre, Washington, on May 28, in *Men and Women*.

The Night Before Christmas, a pastoral play by Hal Reid, which was out for a short tour during the present season, will be presented in an adequate manner by Frank Burt and George H. Nicolai, commencing early in August. Arthur Magill has been re-engaged.

John Fitzsimons, late of Blanche Walsh and Melbourne MacDowell company, is engaged to be married to Miss Kinzie, a non-professional. The marriage will not take place for one year, as the bride-to-be goes abroad shortly to finish her musical education.

Viola Allen's new posters have attracted so much attention in Chicago that a "poster night" was decided upon, and last evening copies of the handsome lithographs were distributed to those in attendance at Powers' Theatre.

Little Mabel Taliaferro has returned to the Convent of the Holy Angels at Fort Lee, N. J.

Frederic Bond, who originated the role of the waiter, Leopold, in *At the White Horse Tavern*, will play Giescke, the lamp manufacturer, in that comedy next season. George Friend has been engaged to succeed Mr. Bond at Leopold.

Virginia Drew Trescott, well known on the Pacific Coast, will come East to appear on the stage.

Maudie Odell has closed a thirty-five weeks' season as Milind in *The Musketeers*. She is to begin an engagement at the Castle Square Theatre on June 4. Meanwhile she is at the Bartholdi in this city enjoying a brief holiday.

If J. E. Dodson finally determines to enter the vaudeville field he will probably appear as Richelieu in a short and strong sketch. Mr. Dodson will spend a part of the Summer in Europe.

Carrie Lee Stoyles's son is with the British Army in South Africa. He is a member of Strathcone's Horse. He has gone safely through three engagements thus far.

Dora Goldthwaite will make her debut in vaudeville early next Autumn. She has secured a capital sketch, and several leading managers upon a hearing have offered her time. It is humorous but refined. It deals amusingly for twenty minutes with the adventures of a "grass" widow.

Helene Winter has returned from the West after a successful engagement with the Toll Gate Inn company. The Amaranth will give Miss Winter, its former leading lady, a testimonial performance shortly at the Academy of Music in Brooklyn.

Judge Tatty, of the District Court, at St. Louis, yesterday granted a divorce to Minnie Seligman-Cutting from Robert L. Cutting.

A daughter was born to Mr. and Mrs. Fred W. Johnson (Kittie Johnson) on May 14, in Newark, N. J.

John Ledingwell has returned to town for the Summer, and as usual, will act as press representative for Jacob Litt's enterprises.

The dramatic rights to *Cyrus Townsend Brady's* novel, "The Grip of Honor," are being negotiated for by W. N. Lawrence.

MUSIC NOTES.

Rudolph Aronson may import Louis Ganne, chef d'orchestre des Bais de l'Opera, Paris, for an American concert tour next season.

The grand opera season at Covent Garden, London, began on May 14.

Ignace Jan Paderewski's American concert tour that ended last week netted \$170,000.

Sousa's Band opened on May 20 at Kroll's Garden, Berlin.

A very enjoyable musicale was given at the Waldorf-Astoria last Tuesday evening by Ethel Irene Stewart, who rendered a number of selections artistically. Miss Stewart's voice is of much sweetness and purity, and is handled with skill. Miss Stewart was assisted by Hubert Arnold, violinist; Mackenzie Gordon, tenor, and Leonard Langley, baritone.

Henry Wolfsohn will manage American concert tours next season for Lillian Blauvelt, Mr. and Mrs. Georg Henrich, Ernst von Dohnanyi, Fritz Kreisler, Maud Powell, Hugo Becker, Clara Butt, D. Ffrangon Davies, Madame Schumann-Helink, and Augusta Cottlow. Madame Blauvelt has been engaged as prima donna of the Handel Triennial Festival at the Crystal Palace, London, June 23-25. After a rest in Switzerland she will return to America in October and will be heard in the principal cities. In January she will go to Europe again for a tour of the Continent.

Frieda Stender has been engaged by Grau and Savage for the Metropolitan English Opera company for youthful prima donna dramatic roles. She received her vocal training solely from Madame Eugenie Pappenheim, with whom she studied for four seasons. She will sail for Europe on May 31 for rest and recreation, but will return early in September to continue her studies.

FUND FOR AN ACTORS' HOME.

For many years the Actors' Fund of America has hoped to establish an Actors' Home for the aged and infirm members of the profession. The project has been discussed at the annual meetings of the Fund, and President Louis Aldrich has been exceptionally earnest in advocating such an institution. Through his solicitation, following the discussion of the subject at the nineteenth annual meeting of the Fund last week, Al Hayman on Saturday sent to the New York Herald a cheque for \$10,000, to be given for the purpose of establishing an Actors' Home, on condition that \$50,000 additional be subscribed by the actors and managers of America. With this as a basis upon which to operate, Mr. Aldrich industriously began to work for the object, influencing several persons to send subscriptions to the Herald. On Sunday the Herald made the matter public and published a list of subscriptions which, including Mr. Hayman's, aggregated \$23,300. Yesterday this list was added to, and at latest accounts the subscriptions were as follows:

Al Hayman	\$10,000 00
Charles Frohman	5,000 00
Maurice Grau	1,000 00
William H. Crane	1,000 00
Joseph Jefferson	1,000 00
Francis Wilson	1,000 00
Jacob Litt	1,000 00
Frank W. Sanger	500 00
Rich and Harris	500 00
Klaw and Erlanger	500 00
Sir Henry Irving	500 00
John Drew	500 00
Nat C. Goodwin	500 00
W. A. Brady	500 00
Joseph R. Grismer and Phoebe Davis	250 00
W. J. Ferguson	100 00
Mrs. Leslie Carter	100 00
David Belasco	100 00
A. F. Hartz	100 00
Lillian Russell	100 00
Jefferson De Angelis	50 00
American Beauty company, Shaftesbury Theatre, London	
George W. Lederer	100 00
George McLellan	100 00
Norman J. Norman	50 00
Edna May	25 00
Richard Carlson	10 00
Loula Wesley	10 00
Other members	89 25
Total from the company	344 25
Edwin Forrest Lodge, Actors' Order of Friendship	500 00
Nixon and Zimmerman	500 00
James K. Hackett and Mary Manning	100 00
New York Lodge, No. 1, Elks	250 00
Total	\$25,994 25

All who wish to add to this fund should forward subscriptions to the New York Herald.

HER MAJESTY PRODUCED.

Her Majesty, a four-act play dramatized by Joseph I. C. Clarke, from the novel of the same name by Elizabeth Knight Tompkins, was produced for the first time on any stage at the Stillman Music Hall, Plainfield, N. J., May 14, and was warmly received by a small audience.

The drama is of the prevalent romantic type and its action occurs in the mythical kingdom of Nordenmark, to the throne of which Queen Honoria steps from a convent.

A revolution threatens the land, and the Queen, to learn the cause of her subjects' discontent, goes among them in disguise. She meets a young count, of socialistic ideas, who has renounced his rank and turned working-man. The queen and the count are arrested as suspicious characters and imprisoned. Honoria escapes in time to save the count, who has been sentenced to death. Later the count protects the queen from a band of rebels and finally they are married. There is plenty of action in the play, and the dramatic situations are many, while the love story is a pretty one.

Grace George had, in Queen Honoria, a role perfectly suited to her, and her performance was thoroughly pleasing. Sheridan Block was decidedly successful in the double role of the rebel leader and a drunken captain, playing both characters with artistic skill. Charles C. Brandt was excellent as a scheming premier; Forrest Strickland was effective as the count; Mabel Strickland was pleasing as a sewing maid, and notable performances were given also by Herbert Carr, T. H. Bunney, and Paul F. Nicholson, Jr. Among others in the company were Mary Asquith, Adella Barker, Sara Stevens, Willard Curtis, Bert Tucman, and J. H. Davies. The company was under the management of W. A. Brady, and the play probably will be seen in this city next season.

ACTORS' CHURCH ALLIANCE SERVICE.

The eighth regular service of the Actors' Church Alliance was held last Sunday evening at Amity Baptist Church. A large congregation, in which were many players and theatrical folk, was in attendance. The Rev. Leighton Williams, rector of the church, preached an interesting sermon upon "The Redemption of Life a Reality in Modern Experiences." The May reception of the Alliance will be held in Amity Hall, 312 West Fifty-fourth Street, on Thursday evening.

NIXON AND ZIMMERMAN IN CHICAGO.

It is stated that Nixon and Zimmerman have just closed a ten years' lease of the new theatre that is to be built in Chicago on the site of the Columbia, recently destroyed by fire. This will give the firm a circuit of playhouses in Philadelphia, Baltimore, Pittsburgh, and Chicago. They are said to be still looking for a theatre in New York.

KEITH AFTER WALLACK'S?

It was rumored last night that B. F. Keith was in negotiation for Wallack's Theatre for a vaudeville house as a Broadway opposition to Proctor's Fifth Avenue.

AMONG THE DRAMATISTS.

Molly Elliott Seawall will dramatize her story, "The Sprightly Romance of Marzac," for production next season. Her novel, "The House of Egremont," will be staged also, William Young making the adaptation.

George V. Hobart will write a new comedy, "The Military Maid," for Josephine Hall, and W. J. Thorold's novel, "Near the Throne," will be put in melodramatic form, both to tour next season under Alfred E. Aaron's management.

Murry Woods and Arthur D. Hall are negotiating an early Fall production for their new four-act melodrama. The play is founded on an American subject known to the entire reading public, and those who have heard it read pronounce it an exceptionally strong play.

KILLED BY AN ENGINE.

Charles Edwards, purchasing agent for the Wallace circus, was killed Saturday morning, May 19, about 8 o'clock, at Jeanette, Pa. The circus train had just arrived at that place, and the young man alighted from the car in which he had spent the night and was walking along the track next to the one on which the train was standing when he was struck by an engine and instantly killed. The engine which struck him was traveling at the rate of about forty-five miles an hour and was hauling a car and a caboose. A freight train was passing on the track next to the one on which Edwards was walking, and it is supposed that he was watching this train and did not see the engine, which came rapidly around a curve a short distance away. The unfortunate young man was about twenty-seven years old and had been with the Wallace Brothers for twelve seasons. He was a bright young man and was one of the most trusted employees. He was well liked by all the members of the company. He made his home at Peru, Ind. The remains of Edwards were interred Sunday afternoon at 2 o'clock at Jeanette. A number of the members of the company remained at Jeanette to attend the funeral.

AN EQUINE ACTOR'S ACCIDENT.

John F. Byrne's race-horse, "High and Lofty," fell and broke a limb in a long jump at the Gravesend, N. Y., track on May 15, and had to be shot. The horse had appeared in the Byrne Brothers' play, "Going to the Races."

AFTERNOON TEAS.

The Summer season of afternoon teas at the Actors' Society will begin on May 31, when all members of the society will be welcome at the rooms of the organization in Fortieth Street.

UP IN A BALLOON.

Johnstone Bennett undertook an exciting balloon ascension at the Paris Exposition on Saturday, and narrowly escaped with her life.

OBITUARY.

Sheldon H. Barrett, brother-in-law of Peter and Louis Sells, and general manager of the Forepaugh-Sells circus, died at the United States Hotel, Boston, last week, after a illness of four weeks, three of which were spent in the room in the hotel in which he died. He was first seized with pneumonia and later typhoid fever developed, which resisted the efforts of several physicians. Mr. Barrett was fifty-five years old and was born in Columbus, O. He was a friend of the Sells family from his early childhood, and when quite a young man married Rebecca, the sister of Peter and Louis Sells. He entered the circus business with the Sells about twenty-five years ago. For several years the firm enjoyed great prosperity. In 1883 the circus was divided and Mr. Barrett managed the division known as the S. S. Barrett Shows, which he conducted with great success until 1889, when the company was again united, and since then have reaped golden harvests. Mr. Barrett was extremely popular with his business associates and made warm friends all over the country, especially in the West. He was a thirty-second degree Mason, a Shriner, and a veteran of the Civil War. He is survived by a widow and two sons, Louis, who is an excursion manager of the circus, and Sheldon, who lives at Columbus. At his bedside when he died were Mrs. Barrett, his son Louis, Louis and Peter Sells, Michael Coyne, E. M. Coke, Fred Bussey and Whiting Allen. The remains were taken to Columbus on Friday for burial with Masonic honors.

Dr. George H. Markley, senior partner of the theatrical firm of Markley and Appell, died at Harrisburg, Pa., May 13. Dr. Markley was formerly proprietor of the Harrisburg Opera House drug store, where the reserved seats were sold. For about twenty years he provided attractions for the Opera House, under the firm name of Markley and Till, and later the firm became Markley and Appell. For several years past the business was conducted by his partner, Mr. Appell, in consequence of the impaired health of Dr. Markley. He had seen service in the Civil War and was a member of a veterans' association. He was also prominent in politics.

Charles N. Bertram disappeared from his house in this city on April 27, as reported in THE MIRROR at the time. His dead body was found in the North River on May 15. He had been associated at one time with the management of the Columbia Theatre, Chicago, and of the Academy of Music, Milwaukee. For three months before his disappearance Mr. Bertram had been afflicted by dementia. He was forty-three years of age. The remains were taken to Little Falls, N. Y., for interment. A widow, professionally known as Beatrice Dauncourt, and one child survive.

Gas Catlin, formerly connected with Primrose and West's other minstrel companies, died at Sault Ste. Marie, Mich., May 13, of pneumonia. Mr. Catlin entered the profession in the early seventies, when, in conjunction with Billy Baker, he played in vaudeville. He moved to St. Clemens, Mich., several years ago, and was a well-known character there. Mr. Catlin was about fifty years of age and a brother of Mrs. George H. Primrose.

The mystery attendant upon the disappearance of Joseph H. Wadsworth, one of the best known musicians of Boston, has been solved by the finding of his body floating in Boston Harbor. He had been missing since February. He had acted as the American representative of Gilbert and Sullivan, and the American editions of two of their works bore his name, in compliance with the copyright law.

Charles Wieghausen, property man with Buffalo Bill's Wild West, died at the German Hospital, Philadelphia, May 17, of pneumonia. He was buried in Glenwood Cemetery on May 19, the funeral being attended by a guard of honor from the Wild West Show.

Max E. Korth, cellist of the Castle Square Theatre orchestra, Boston, died in that city on May 15, aged forty-six years. He was a native of Prussia and had been a member of the Boston Symphony Orchestra and the Germania Band of Boston.

Mazie Mildred Bowers, a child amateur, died at Warrensburg, Mo., May 8, of Bright's disease. She had an extensive acquaintance with members of the profession.

George F. Stuber, former partner with Emil Ankermlider in various theatrical enterprises, died of diabetes at Philadelphia, May 15. He was forty-seven years old.

Florence, daughter of Mr. and Mrs. Thomas Oberlé (Florence G. Oberlé), died at Yonkers, N. Y., on May 5, aged fourteen months.

William Miles, an old-time variety performer, died in Brooklyn, N. Y., on May 16.

THEATRE FIRES.

The Greenwich, Conn., Opera House, was burned on May 16 in a conflagration that destroyed nearly all the central section of the village. A Quo Vadis company that was to play in the theatre lost their scenery and costumes.

The stage and scenery of the Todd Opera House, Dunkirk, Ind., were totally destroyed by fire May 15. The theatre proper and the dressing rooms were badly damaged by fire and water. The loss is fully covered by insurance, and Manager Todd will commence the repairing and refitting of the theatre at once.

BOOKS REVIEWED.

THE ROMANCE OF ROBERT BURNS: A Pastoral of the Present, and a Drama of Days Long Since. By Jon Templeton. New York: Wright and Co.

In this volume Mr. Templeton, who is known as an able writer upon dramatic and other topics, gives the reader in unique form a charming and interesting work. The book is, Mr. Templeton states, "a labor of love for Americans and Scotsmen everywhere." The explanation is almost unnecessary, for every line shows the author's affection for his subject.

The two books into which the work is divided differ widely in scene and treatment. Book first, "A Pastoral of the Present," serves as an introductory to the second section. It is a tale of the life of a community of Scots, living among the hills of Rockland County. The characters are skilfully and intelligently drawn. The Scot's blunt, sturdy honesty, his love of home and country, and admiration for Burns, all are shown. Besides this, Mr. Templeton gives many beautiful word pictures of the romantic and glorious region where the action takes place. In Summer and in Winter, by day and by night, the loveliness of the scene is brought out in exquisite style and a keen appreciation of every charm. For this alone the book will well repay perusal.

A pretty story runs through this portion. To the simple, clannish village there comes a stranger, an evangelical reformer. He is received at first with kindness, but when he tries to preach the gospel of fanaticism, of narrow bigotry, and finally to condemn all poets, even the beloved Burns, as immoral, the populace drive the hypocrite from their midst, as though he were a plague. From this union against a common enemy grows a series of meetings, at which Donald Stuart, the principal character, reads to the others "The Drama of Days Long Since" that forms the second book. In this section "The Life and Loves of Robert Burns" are related in dramatic form. This drama, Mr. Templeton tells us has received the endorsement of Sir Henry Irving, David Belasco and other prominent in the stage world, and is to be produced in the near future. When it is played, the stage will be the richer for a delightful story of the life of the plowman poet. The drama is in four parts or acts, with scenes at Ayr, Alloway, the Brig o' Doon, Mossgiel and Elliesland. The poet himself is admirably pictured, while his sweetheart, Mary Campbell, is a sweet character. Others prominent are Tom O'Shanter, John Anderson, the Earl of Glencairn, Holy Willie, and many more that Burns has made famous in his poems. The scenes, though farcical, are typical of Scottish life. A goodly store of native wit pervades the dialogue, that is interspersed with selections from Burns' poems. Certainly Mr. Templeton has made a worthy contribution to the Burns literature.

A number of half-tone illustrations of places with which the poet is associated and portraits of Burns and the author embellish the book. Robert Bell's poem, "Robert Burns on His Deathbed," Robert G. Ingersoll's beautiful tribute, "The Birthplace of Robert Burns," and a number of Scottish songs, by Mr. Templeton, are appended to the volume.

VAUDEVILLE MANAGERS CONFER.

The most absorbing topic in vaudeville circles last week was the meeting of managers in Boston. Those present were B. F. Keith, E. F. Albee, his general manager; Colonel J. D. Hopkins, of Chicago; J. M. Hyde, of Hyde and Behman, of Brooklyn; and Messrs. Kohl, of Chicago; Anderson, of Cincinnati; Meyerfeld, of the Orpheum circuit, and his general manager, Beck; Moore, of Detroit and Rochester; Shea, of Buffalo and Toronto; Tait, of St. Louis; and Bruce and Chase, of Washington.

The managers met in Mr. Keith's private office and conducted their negotiations with the utmost secrecy. It is said, however, that the object of the meeting was to form an alliance for mutual protection and to regulate the dates and salaries of performers. Since the craze for vaudeville struck the country performers have kept on raising their salaries in such an extraordinary way that the managers are confronted with the serious problem of giving their patrons big bills and at the same time allowing for a fair profit for themselves. This is growing more difficult every week, as even the "three-a-day" players are making demands that are little short of preposterous.

The only manager of prominence who was not represented at the conference was F. F. Proctor. His absence caused a good deal of uneasiness, especially among the men from the West, who were of the opinion that without him the scheme outlined could not be successfully carried through. Mr. Proctor was called up on the telephone, but without result. He stated that he was in sympathy with some of the objects of the meeting, but declined to go to Boston to confer in reference to the matter.

After a three days' session in Boston the meeting adjourned to New York. The party spent Sunday at Coney Island, and yesterday went into executive session at Hyde and Behman's, in Brooklyn. The managers were in session late last night, and no result of the conference was announced.

IN SUMMER PLACES.

Mr. and Mrs. Myles McCarthy (Bertine Robison) will summer at their villa, Geauga Lake, O., until Aug. 25, when they will go to London to produce Dear Hearts of Ireland and An Irish Admiral in the English provinces.

Mr. and Mrs. Fred Mower are spending their vacation at Lynn, Mass.

John Gilbert is enjoying his vacation at Wyoma Lake, a suburb of Lynn, Mass.

Frederick Truesdell is the guest of friends at Winchester, Mass.

Maud Sinclair recently spent a week in Chicago with friends and has arrived at her home in Jackson, Mich., where she will remain for the Summer.

Mildred Holland, who has been ill with nervous prostration since the first of April, has recovered sufficiently to be about and has gone to Liberty, N. Y., for a rest.

Mr. and Mrs. J. Irving Southard (Emma Salisbury) will spend the Summer on their stock farm, "The Irvington," at Stoughton, Wis. Mr. Southard has a promising two-year-old race horse, "Miss Wooley," entered in several races to occur at Washington Park, Chicago, during the Summer.

Mr. and Mrs. William Faversham will spend the Summer on the New England coast.

Miriam Nesbitt is enjoying a brief rest at Atlantic City.

Charles K. Champlin will spend the Summer at his home, Red Bank, N. J.

Mr. and Mrs. Robert T. Haines are gardening at Nyack-on-the-Hudson, N. Y.

James R. Smith has gone to his home at Schenectady to recuperate after a successful appearance at the New York Hospital.

Ola Humphrey has leased a cottage at New Rochelle, N. Y., where she will spend the Summer.

George Bowles, business-manager of the Alice Nielsen Opera company, is summing at Fort Washington, L. I. Mr. Bowles bought last week a yacht of the half-rater type, and has named her the Jessica, in honor of Mrs. Bowles (Jessica Dunham).

Henry E. Dixey is at Muldoon's resort at White Plains, N. Y., for the Summer.

Mr. and Mrs. Ralph Belmont are at their pretty cottage at Bensonhurst, N. Y.

Paul Scott is at Mount Clemens, Mich., recuperating from rheumatism.

W. E. Horton writes from Mt. Clemens, Mich.:

The following is a list of the professionals who have arrived at the Springs during the past

THE value of an advertising medium is the return received.

THE MIRROR
PROFESSIONAL CARDS

BRING BEST RESULTS.

TRY ONE!

SINGLE COLUMN SPACE:

One-half inch, four times, \$2.45; 13 times, \$7.00.
One inch, four times, \$4.90; 13 times, \$14.00.
One and one-half inches, 4 times, \$7.35; 13 times, \$21.00.

DOUBLE COLUMN SPACE:

Three-quarters of an inch deep, 4 times, \$7.00; 13 times, \$20.00.
One inch deep, 4 times, \$9.80; 13 times, \$28.00.
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THE DRAMATIC MIRROR.

Publication Office, 1432 Broadway, N.Y.

week: Frank C. Young, William A. Lorella, Harry Von Tilzner, George Youmans.

Lizzie Richmond, who has been an invalid for the past four years, is now restored to health and will return to the profession next season. Miss Richmond is now a guest at the Cameron Cottage at this place.

The Cavans left to play at Shea's, Buffalo, N. Y., for the week of May 14.

ENGAGEMENTS.

Harry G. Stafford, with Nell Burgess, for Tim in The County Fair next season.

Richard E. Disney, for Quo Vadis.

Charles J. Swickard, for a Summer season at Atlantic City.

O. L. Mayhoad, as musical director, with Dunne and Kiley's all star stock company in San Francisco.

J. K. Bratton, as musical director with Peter F. Dalley next season.

Charles Cline, Eileen Seymour, Bessie Stanell, O. Z. Rumm, musical director, and Harry Keefe, stage-manager, for Lost in Egypt next season.

Berlie Murray, for A Grip of Steel.

Roy Applegate, with the Burrell Comedy company.

Nelle Castle, for A Grip of Steel.

With Harry Doel Parker for Lights of Home next season: Paul Scott, James Hazelton, David Rivers, Alace Meredith, Jessie Ralph, and May Capwell.

Charles B. Hawkins, by L. R. Giffen, for his stock company, opening in Richmond, Va., June 1.

PLEASURE BAY PARK.

Charles Rosencrans, general manager of the Pleasure Bay Park, near Long Branch, N. J., which is owned and controlled by the Atlantic Coast Electric Railroad, has in town for a short time last week. An army of carpenters and painters are at work on this pleasure resort, which will open June 25. Every effort will be made to have the attractions up to the high standard of previous years. Vaudeville will be presented from June 25 throughout the season. The Pleasure Bay Opera will open on July 9 and continue to Aug. 18, extravaganza replacing the opera organization from Aug. 20 to Sept. 1. Many aquatic and outdoor acts will be constantly supplied to the part by Plimmer and Hayes, agents. The stage director of the opera company will be Kirkland Calton, who will have entire charge of rehearsals, which begin shortly. A number of desirable engagements can be made with the organizations connected with the park. Mr. Rosencrans has managed attractions at this Summer resort so successfully that his friends will be glad to learn that the outlook for this season is so bright and attractive. Every effort will be made to meet the demands of the public, who can reach Pleasure Bay Park by a variety of routes.

BORN.

JOHNSON.—A daughter to Mr. and Mrs. Fred W. Johnson (Kittie Johnson), in Newark, N. J., on May 14.

DIED.

WOLF.—John S. Wolf and Lillian De Wolf, in Baltimore, Md., on May 9.

CHAMBERLAIN.—Willard Hutchinson and Louisa Chamberlain, in Richmond, Va., on Feb. 14.

SMITH.—Charles Love and Maude Smith, at Roxbury, Mass.

DICKLEY.—W. A. Lloyd and Mary Dickey (a Petite Adelaide), at Pawtucket, R. I., on May 18.

GREY.—John Mason and Katherine Grey, in Boston, Mass., on May 14.

TUTTLE.—Harry Clarence Tuttle and Harriet Eleanor Tuttle, at Richmond, Ind., on May 21.

WRIGHT.—At Chicago, Ill., on May 23, Ogden S. Wright and Pearl Hight.

DIED.

BARRETT.—At the United States Hotel, Boston, Mass., Sheldon H. Barrett.

BERTRAM.—Charles N. Bertram, in this city, on April 27, aged 43 years.

BOWERS.—Mazie Mildred Bowers, at Warrensburg, Mo., May 8, of Bright's disease.

CATLIN.—Gas Catlin, at Sault Ste. Marie, Mich., May 13, of pneumonia.

KORTH.—Max E. Korth, in Boston, Mass., on May 15, aged 46 years.

MARKLEY.—Dr. George H. Markley, at Harrisburg, Pa., May 13.

MAURER.—At New York City, on May 17, Otto Maurer.

MILES.—William Miles, in Brooklyn, N. Y., May 16.

OBERLE.—Florence, daughter of Mr. and Mrs. Thomas Oberlé (Florence G. Oberlé), at Yonkers, N. Y., on May 5, aged 15 months.

STUBER.—George F. Stuber, aged 47, of diabetes, at Philadelphia, May 15.

WADSWORTH.—Joseph H. Wadsworth, in Boston, Mass.

WIEGHHAUSEN.—Charles Wieghausen, at Philadelphia, Pa., May 17, of pneumonia.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Harry Watson's Comedy company in Mr. Watson's farce, *The Two Flats*, and includes Duffy, Sawtelle and Duffy, comedy trio; Artie Hall, the Georgia con shouter; Mulvey and Inman, comedy and dancing duo; the three Juggling Barretts; Billy Link, comedian; Maxwell and Dudley in *The Trial Lesson*; Myrtle Tressler, soubrette; the Mackintosh comedy duo; Mr. and Mrs. George C. Hamilton, sketchists; the De Vault in *Driven from Home*; the Althea Twins, acrobatic dancers; Willette Charters, soprano, and the vitagraph. Tony Pastor sings every evening.

Proctor's Palace, Fifty-eighth Street.

The headliners are Mr. and Mrs. Tony Farrell, in *An American Duke*, and Kitty Mitchell, the "Lady Graceful" of vaudeville. The bill also includes the Musical Johnstons, xylophonists; Quigley Brothers, comedians; Anna Wilkes, comedienne; Joe Hardman, monologist; the Two Graces, grotesque acrobats; Dan and Dollie Mann, rustic sketch; Mlle. Theodora, aerial star; Niblo and Riley, comedy duo; William De Boe, equilibrist; Paley's kalatechnoscope, and the stereopticon.

Keith's Union Square.

Robert Edison and Ellen Burg in *Palmistry* head the bill. Bunt and Ridd, the European grotesques, make their appearance in New York after an absence of four years abroad. The bill also includes the Manhattan Comedy Four, Johnson and Dean, colored comedy duo; Canfield and Carleton in *The Hoodoo*; Brothers Demin, comic acrobats; the Olympia Quartette; Willis P. Sweetman, monologist; Newhouse and Ward, comedy bicyclists; the Willett and Thorne company in *An Uptown Flat*; Everhart, comedy juggler; Kelly and Davis, Irish comedy duo, and Ray Burton, wise performer. The biograph and stereopticon are retained.

Proctor's Fifth Avenue.

Kathryn Osterman heads the bill in *The Editor*. The others are Macart's dogs and monkeys; Carrie Graham, in her *Sis Hopkins* monologue; Giacinta Della Rocca, violiniste; the Three Goldenes, negro comedy trio; St. Onge Brothers, comedy bicyclists; Harry and Sadie Fields, character duo; Amann and Hartley, comedy sketch; Pascual, equilibrist; Bicknell, clay modeller; Rose and Pearson, contortionists; Eddie Leonard, dancer; Paley's kalatechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

Georgia Gardner is the star of the bill, presenting her repertoire. The list also includes Harrigan, the tramp juggler; La Petite Elsie, mimic; Zebb and Zarrow, bicyclist comedians; Frances Curran, comedienne; Lillie Western, musical artist; King and Ingram, illustrated songs; Frank Walton and Lillian Jones, rustic comedy sketch; Howard Thurston, prestidigitator; La Tosca, contortionist; Weston and Hale, club jugglers; Von Prittwitz Palm, crayon artist; Doherty Sisters, singers and dancers; Paley's kalatechnoscope, and the stereopticon.

Hurtig and Seamon's.

Rose Coghlan, assisted by John T. Sullivan, heads the bill in *Between Matinee and Night*. The others are Reno and Richards, "Jazz" Dandy, Wille and Loretto, Pat and Mattie Rooney, Gladys Van, the three Westons, and Grant and Grant.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Little Magnets offer the week's bill.

LONDON.—A vaudeville bill entertains the patrons.

MINER'S EIGHTH AVENUE.—The Hot Air Club have moved over from the Bowery for the week.

DEWEY.—Irwin's Big Burlesque company is here this week. The bill includes the Five Cornells, Craven and Pollock, Thomson and Carter, Raymond and Bernard, Zeb and Zarrow, Bailey and Madison, Lillian Burnham, Mlle. Marie and others. The burlesque is called *A Hot Wave*.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Fanny Rice made her first appearance in New York as a vaudeville star, in My Milliner's Bill, which was one of the favorite plays of the late Rosina Vokes. It is a very nice, dainty, polite little comedy, and while there are few hearty laughs in it, it is interesting and amusing. It was capably played by Miss Rice, who is just as charming as she was in the old Casino days, though in a more subdued and artistic way. As Neil Merridew, she was called upon to run the gamut of the emotions, and she did it with complete success. Incidental to the piece she introduced her singing and dancing puppets, and they met with much favor. Charles Cherry, as Jack Merridew, was capital, especially when he was disguised as the Sheriff. He has a genuine English accent and much unction. Frank Blair made a satisfactory servant. Marguerite Cornille, "the Venus of Vaudeville," scored a hit of very large proportions, with her daintily rendered songs. Miss Cornille has a very sweet voice, and as she does not put on any prima donna airs, or shriek her top notes at the gallery, it is a delight to listen to her. In addition to a French song, she sang several comic songs in English, with a Parisian accent, that endeared them to the audience. Taken all in all, Miss Cornille is a most charming performer. Reno and Richards kept the house in roars with their absurdities and clever acrobatic comedy work. They have improved their act in many ways, especially by the addition of new comedy business, and it went with a rush. Mr. and Mrs. Mark Murphy were seen once more in their sketch, *The Seventh Son*, which is an established success. They got all the laughs that were coming to them, which means that the audience had a very good time while they were on the stage. Gertrude Mansfield and Caryl Wilbur presented George Emerick's sketch, *Color Blind*, which repeated the hit it made here some months ago. The sketch is filled with good lines and comedy situations and business and it is charmingly played by Miss Mansfield and Mr. Wilbur, who

are increasing in popular favor day by day. Webb and Hassan were applauded for some smart acrobatic work. Nelson, Glinesetti and Demoni worked very hard in their grotesque acrobatic specialty, and perspired freely in their efforts to entertain, in which they were fairly successful. Millard and Wise, talking comedians; Daly and Devere, clever Irish comedy duo; Anna Kenwick, comedienne; the Dawson, society dancers; John Healy, a genuinely funny comedian; and Tom Hebron were also in the bill. Some new views were shown on the biograph and stereopticon.

PROCTOR'S PALACE.—Julius Brutus Booth, assisted by Ade Warner, was seen once more in *A Conjugal Crisis*, which made a very pleasing impression upon the Palace patrons. Mr. Booth is easy and natural, and Miss Warner is a clever ingenue. Carrie Graham made her debut at this house in her specialty, *Sis Hopkins*. The Country Girl. Miss Graham scored an emphatic hit, and her quaint remarks and eccentric make-up kept the house in a constant roar. The Golden Trio, always welcome on any bill, succeeded in their efforts at entertaining. The little Golden girl of the trio helped to keep the audience in good humor. Silvana and Emerie did some very graceful work on the flying rings. Jordan and Welch were right at home, and their Yiddish repartee won lots of laughs. Maude Cassell and Arthur Arnold scored heavily in their lively acrobatic act, in which both perform very difficult feats. Farrell and Stark were applauded for their bicycle tricks. Mr. and Mrs. Tom McIntosh furnished genuine "comedy" in large quantities. Weston and Hale, Harry Von Palm, Williams and Melburn, the kalatechnoscope, and the stereopticon were also in the bill.

TONY PASTOR'S.—Clara, Sam and Kittie Morton, and Thomas J. Ryan and Mary Richfield shared the honors. The Mortons were seen to great advantage in their extremely pleasing specialty, which includes a little of everything. Sweet, petite, dainty, charming and altogether lovable is little Clara Morton, and although she appeared at the end of the long bill, those who sat through several very uninteresting acts were well repaid by a view of this gifted little artist who combines all the attributes that go to make a comedienne of the first class with a modesty of demeanor and a lack of affectation that are as rare as they are pleasing. The elder Mortons scored heavily with their comedy and dancing. Ryan and Richfield put on their old act, *The Lunatics' Ball*, which is full of laughs. Miss Richfield is as refined and pleasing as ever, and Mr. Ryan carries on with as much ginger as he used to years ago. His argument over the hour with "Charley" Ludwig, brought down the house. Ludwig played the banjo with his usual skill and made remarks which once upon a time had a humorous flavor. Solos on the xylophone were played by Lillie Western, who shows no sign of losing her popularity. Bartell and Morris were applauded for their music and parodies. The parodies are worn out, but they are well sung. Francis J. Bryant, the Irish comedian, has a natural method that appeals strongly to those who like to hear the most Irish brogue properly delivered. His specialty is neatly arranged and his entire performance is eminently pleasing. The Johnsons, Brandon and Regine, Clara Adams, Raimond and Ryner, Simon Brothers, and the vitagraph were also in the bill. Tony Pastor warbled his up-to-date ditties every evening, with great success.

PROCTOR'S FIFTH AVENUE.—Adelaide Hermann's dainty and picturesque specialty, *A Night in Japan*, was easily the most pleasing feature of the bill. Her tricks are cleverly performed and her appearances last week were a series of delights to the spectators. The stage setting was very pretty and the act was a success in every way. Thomas Q. Seabrooke, assisted by Jeannette Lowrie, filled a second week in *The Fride of Harlem*, which was described in last week's Mirror. Montrell, the juggler, did several very pleasing tricks and finished with an imitation of Ching Ling Foo in costume and make-up. He produced from beneath the cloth a live full-grown ballet-dancer and other things. Billy Van used his "elevator" voice to advantage in telling his jokes, many of which were funny. Turner's Pictograph and Pauline Moran pleased the women and children especially, with their antics and were liberally applauded. Jess Vernon, the ventriloquist, put on his new act, which is by far the best he has ever done. Several novelties were introduced, which "caught on" splendidly, and the enjoyment of the audience was shown in an unmistakable way. Vernon is one of the most expert ventriloquists on the stage to-day, and his popularity is constantly and deservedly on the increase. Jane Whitbeck, "the Little Pa-Ma-La Girl," sang her "trade-mark" and a few other songs with much success. She is magnetic and glib and knows how to dress. Sullivan and Pasquella, in a novelty act; Frank and Don, comedians; the three Schuyler Sisters, soubrettes; Dick and Alice McAvoy, character comedy duo; La Petite Elsie, the clever child artist; Onda, aerialist; the kalatechnoscope and stereopticon were also in the bill, which drew excellent business.

PROCTOR'S TWENTY-THIRD STREET.—Kathryn Osterman, who has returned from a very successful Western tour, made her reappearance in *The Editor*, the bright comedietta by M. H. Lindeman, which more than duplicated its former hit. The character of the up-to-date rural editor suits Miss Osterman admirably and she has an actress of distinction. She was ably assisted by Thomas Tuther, George Fuller Golden, "Casey's friend," kept the audience in roars for half an hour with his glib recital of amusing anecdotes. Golden certainly has the "gift of gab," and his wonderful flow of language always causes favorable comment as well as astonishment. He fastened some new mistakes upon poor old "Casey" and was rewarded with many laughs. The Quigley Brothers were amusing in their Toll-Gate sketch. Julian Rose sang Hebrew parodies and told Yiddish jokes with great success. Macart's dogs and monkeys made the children howl with delight. Bertie Fowler, the pretty and clever mimic, won great favor with her imitations, all of which have been carefully thought out. Besides a pleasing personality, Miss Fowler has talent and her specialty is out of the ordinary. Anna Wilks, the popular comedienne, sang some new songs in a very pleasing way. The Magined Mullini Trio were applauded and excellently rendered. Martine Brothers, Dungan and Dudley, Billy and Madrid Jackson, Julia Millard, Paley's kalatechnoscope, and the stereopticon were also in the bill.

HURTIG AND SEAMON'S.—The Behman Show played a return engagement and repeated the

big hit made here several weeks ago. The Four Cohans were the stars and their sketch, *Running for Office*, made a big hit. Fred Niblo's witticisms provoked much mirth, and the antics of the Roscoe Midgents called forth liberal applause. Solaret, the clever and beautiful "Queen of Light," was a special feature, and her wonderful work and startling light effects won unlimited approval. Ethel Levey, the Three Macker Sisters, York and Adams, and Swift and Huber were also in the bill.

KOSTER AND BIAL'S.—Fair audiences attended throughout the week and enjoyed the efforts of the artists mentioned in last week's Mirror. Willis and Loretto, J. W. Winton, the ventriloquist, Emma Carus, and George Evans were the favorites.

The Burlesque Houses.

MINER'S BOWERY.—The Hot Air Clubs, or rather a company using paper as labeled, put up a good bill showing Swor and De Voe, Lottie Fremont, Jerome and Alexia, Harvey Sisters, Falke and Lillian, Ashley and Wooley, and Jo-sette Webb.

LONDON.—Matt. J. Flynn's Big Sensation company returned to town for a prosperous week.

MINER'S EIGHTH AVENUE.—M. M. Thiese's Wine, Woman and Song was the week's attraction.

OLYMPIC.—The Victoria Burlesquers entertained the Harlemites.

DEWEY.—Isam's Octoroons held a rag-time festival here last week and drew excellent houses. Belle Davis was the star of the aggregation, and her inimitable rendition of some new "fringy" songs caught the fancy of her auditors completely. Others who won more or less favor were William Montambique English, the Brittons, Billie Miller, and Smart and Williams. The skit, 7-11-77, gave the entire company a chance to sing, dance and be merry.

HOPPER JOINS WEBER AND FIELDS.

A genuine sensation was created in theatrical circles last week when it was announced that De Wolf Hopper, the comic opera star, had been secured by Weber and Fields for the stock company at their Broadway Music Hall. He will replace Peter F. Dailey, who is to star next season.

The contract, which is for two years, was signed on Tuesday in Baltimore, where Weber and Fields were filling an engagement. Hopper, who is an old friend of the actor-managers, visited them in their dressing room, and in the course of a pleasant chat, Weber said suddenly: "Hopper, why don't you come and act with us? The elongated comedian said he thought it would be a good idea, and inside of ten minutes terms were agreed upon and the deal was concluded. Hopper immediately abandoned his idea of going to London next season, and is now looking forward to a very pleasant engagement as a member of the "happy family," as the Weber and Fields company is called. A special part will be written for Hopper in the new burlesque now being put together by Harry R. Smith, Edgar Smith and John Stromberg for the opening next season.

A WELL KNOWN CHARACTER DEAD.

Otto Maurer, who was known as "the magician of the Bowery," died of cancer at the hospital on Blackwell's Island, this city, on May 17. For twenty-eight years he had kept an establishment at 321 Bowery, where he manufactured and sold apparatus of all kinds for the proper presentation of feats of magic. He instructed amateur magicians, and even the great wizards were not above going to him for advice and material with which to astonish audiences. Maurer was a German and was graduated from a German university. He came to America from Berlin and began here as a magician thirty years ago. Shortly after his arrival here he began the business in which he was engaged up to the time of his death. He was a quiet old character and was highly esteemed by all who came in contact with him. He amassed a good deal of money during his career, but spent nearly all of it for medicine and doctors' fees during the past few years. He was fifty-three years of age and is survived by a wife, two daughters and a son. The latter is a magician.

PROCTOR GETS HARLEN THEATRE.

Right on the heels of the opening of the Fifth Avenue Theatre as a home of continuous vaudeville by F. F. Proctor comes the announcement that Mr. Proctor has secured the lease of the theatre in 125th Street, near Third Avenue, which was formerly known as the Columbus and during the past season as Miner's.

The house is owned by James McCreery, the dry-goods merchant. It was built by Oscar Hamenstein, and for several seasons was run as a popular priced combination theatre. During the season just closed Edwin D. Miner has presented high-class vaudeville programmes there, and has established a reputation for the house as a resort where good entertainments may be looked for. Mr. Proctor will abolish the smoking and drinking privileges and will run the house on the plan of the other theatres on his circuit, presenting high-class, clean vaudeville at popular prices. During the summer many improvements will be made. The entire house will be redecorated and will present a spick and span appearance when it opens early in the Fall.

BARROWS' NEW PLAY.

On Friday afternoon last at Shea's Music Hall, in Buffalo, N. Y., James O. Barrows produced for the first time a new one-act play called *The Major's Appointment*, written by the late Nelson Wheatcroft and George Backus. In the leading part Mr. Backus has a character that suits his personality exactly, and the press of Buffalo and the patrons of Shea's declared that the new play is better than *Tactics*, in which Mr. Barrows has been so successful during the past season. The comedy and pathos are blended in a way that keeps the interest of the audience from start to finish. Mr. Barrows was assisted by John Lancaster, as Hugh Beverley, a clerk in the Treasury Department; Florence Wilbur (who has recovered from a severe illness), as Jocelyn Huntly, a Southern girl, and John F. Webster, as John Hoxey, a plumber. Mr. Barrows is more than pleased with the success of his new sketch, which will shortly be seen in New York.

A SUCCESSFUL TEAM.

The partnership of Tom Lewis and Sam J. Ryan, which was formed in the middle of this season, has been a lucky move for both of these talented performers. Very few of the older acts have attained a better position or are regarded in a better light by both managers and public than this one. Offers from combinations almost without number have been received by Lewis and Ryan, but the "continuous" future has such a rosy aspect that they have decided to remain in it for another season. They will absorb ozone during the summer by the sea waves, at one of the New Jersey resorts, and expect to be in fine trim for next season.

BABY LUND IN LUCK.

Baby Lund, the child vaudeville star, who is prevented from appearing in New York by the fact that she is under age, became the proud possessor of two valuable pieces of jewelry last week. One was a handsome diamond ring, which was given her by Camille D'Arville, who was on the bill with her recently at the Grand Opera House, Washington, D. C., and who shared the honors with the juvenile wonder. The other trinket is a gold watch, which was presented to Baby Lund by Robert Wayne, the actor, whose wife, Carrie Laurelle, left it to the child performer when she died in Chicago a few days ago.

EDNA AUG RETURNS.

Edna Aug, looking very chic in a Parisian gown of great beauty, topped off by a dream of the milliner's art which rested lightly on her golden curls, tripped blithely into the Madison office yesterday morning. Miss Aug arrived in her native land a few days ago, after a most successful season in Europe. Her hit was made by her own efforts. She left New York last August and had no engagement on the other side. By a stroke of good luck she was put on the bill at the big benefit to Charles Morton, at the Palace, and her success on that occasion won her an immediate engagement of four weeks at the Palace. This engagement was extended until she had a continuous run of four months at the same house. From London she went to the Winter Garden, Berlin, and from there to the principal music hall in Christiania, Norway, repeating her London hit in both places. In speaking of her trip Miss Aug said: "I had a most enjoyable time and am going back in the Fall to fill return engagements. It is more than likely that I shall play principal girl in one of the big London pantomimes, as I have a splendid offer. For the benefit of those who have not appeared in London I would state that the more refined your performance is the better it will go. There are a few performers who deal in 'blue' goods and retain their popularity, but the standing rule at the Palace, where the American performers are so popular, is cleanliness above all things."

"I have perfected a new specialty, which I call *The Scrub-Woman's Dream*, in which I hope to show my friends on this side how I have improved since my last appearance here."

MAY HOWARD IN EUROPE.

May Howard, who sailed for Europe several days ago, will spend a week in travelling through Germany, and will then visit Karlsruhe, Paris, and London. She will see the Russian Play at Ober-Ammergau, and take in the Exposition, returning to New York early next Fall.

VAUDEVILLE JOTTINGS.

While playing in Philadelphia, Joe Keaton contracted a cold, and was unable to continue. His little son, Buster, went on and finished the week. Mr. Keaton has fully recovered, and will join Philip and Hodge's New York Stars for week of May 21, opening at the Lyceum, Hibernia, N. Y., with the Howard Athleteam, Boston, to follow.

Augustus Schille, the ballet master, has bought a handsome house in the suburbs of Philadelphia, near the Darby Road. Mr. Schille will make Philadelphia his permanent home. Mr. and Mrs. Schille and their five little "picks" will start for the West again, playing return engagements at all the great houses. They have had all kinds of offers to return to the legitimate stage, but are so successful in vaudeville that they will stay in it. Mr. Schille is hard at work on a new sensation.

The Tobins are making a hit with "Her Little Value," the quaint comedietta by H. W. Loomis, which has attracted much attention recently.

On account of illness at home, James B. Adams had to return East from Chicago, and has given up the vaudeville engagements he had made to assist Kathryn Swan in her vaudeville debut. Miss Swan will shortly appear in the vaudeville houses, introducing a novel single specialty, consisting of songs from popular operas in costume, and will also sing the latest ballads. Miss Swan has a high soprano voice, and is well known in the West as an operatic vocalist.

The Four Cohans will present George M. Cohan's latest farcette, *The Governor's Son*, which runs fifty minutes, at Proctor's Fifth Avenue next week.

According to a notice in "The Critic," a Melbourne weekly, little Irene Franklin has made a bit of very large proportions with the American theatre, especially praised for her quiet, but effective methods.

Maudie Amber sang last week at the Auditorium, Charleston, S. C., with great success. She has several good bookings in prominent parks.

Cherish Simpson resumed her vaudeville engagements last week at the Empire, Cleveland, O.

Gertrude Mansfield and Caryl Wilbur will present their new sketch, *Cupid's Middleman*, on the Proctor circuit in June. They will sail for Europe early in July, and may fill some engagements in England.

Elizabeth M. Murray, who has been seriously ill, has entirely recovered, and will shortly resume her work in vaudeville.

Ralph Bingham will close his road tour about June 8. After a rest of a few weeks at Atlantic City, he will fill a number of engagements in the Eastern vaudeville theatres.

Melville B. Burton, of Burton's Carmen Gaiety Girls, and Miss Appelton, have joined hands with Dave Ferguson, of Ferguson and Franklin, and will present an original sketch, written by John D. Dumas, entitled *There's Many a Slip 'Twixt the Cup and the Lip*. They will open at Montreal, Canada.

Will H. Fox headed the bill at the Empire, Birmingham, England, week of April 30.

Frank Whitman, the dancing violinist, is booked almost solid for the summer season, playing all the leading parks East and West.

Frencelli and Lewis continue their success with "The Camelia" and "The Zenda Waltz Song."

Chandler and Robinson, manager of the Kings and Queens Burlesquers, have engaged the following people for next season: Rialta, Evans and Grant, Charles Kenna, Weston and Allen, Burton's Carmen Gaiety Girls, Lillian Black, Marie De Rosetta, Irene Watson, May Parker, Frankie Inman, Pauline Bradshaw, Florence Kennedy, Birdie Belmont, Maud Winn, Florence De Blair, Camille Le Roy Stafford, Clara Debuty, Amy Blackie, Clara De Moute, May Allen, Helma Negaret, Lillie Howard, and Jennie Eddy. John J. Black will be stage-manager. E. F. Brooks, leader, and Robert Stubbs will have charge of the properties.

The Kraus Brothers, who are connected with the management of the Dewey Theatre, will be tendered a testimonial at that theatre on June 10. Dumas of prominent performers have volunteered for the occasion, which promises to be very successful.

Victory Bateman will enter vaudeville in a new sketch, in which she will be assisted by Harry Mettayer. Miss Bateman will make her debut at Proctor's Fifth Avenue on June 4.

Low Morris will be the manager of the Grand Central Palace Roof-Garden this season. The opening will occur on June 11.

Ted D. Marks is busy booking American acts in Europe. Several well-known performers will sail for London late this month, to appear at the Palace.

Sealich, the prima donna contralto, will open her vaudeville season early in September at one of the Proctor houses.

Three judgments, aggregating \$3,137, in favor of Sena and Friedrich, on notes, were entered on May 15 against Mortimer M. Thiese.

Marie Pattillo White, a colored girl, who is known as "the Virginia Mucking Bird," has sued Percy S. Williams, the Brooklyn manager, for \$25,000 damages. She alleges that she was put out of her seat at the Brooklyn Music Hall on Dec. 25, 1899, and, besides being roughly handled, was arrested.

Manager Abe Leavitt, of the Bents-Santley co., has engaged for next season, in addition to those named in last week's Mirror, the Misses Barrington and Martell, Bucey and Wilson, and Frank Calder, who will be business-manager of the co.

Eleanor Franklin will make her debut shortly in *The Beggar King*, a one-act play, in which Miss Franklin made a distinct success at the time of her graduation from the Wheatcroft Dramatic School two years ago.

Tom and Lilly English will sail for England on the "Etruria" on July 1. Their engagement in London will extend to Dec. 1. They are booked solid through Europe for two years.

Harry MacFayden and Ruth Royal made a hit at Keith's Providence house last week in their new sketch by George Totten-Smith, entitled *At Auction*.

Mortimer and Darryl will close their engagement with an American Girl co. on June 2. They have played with the co. for thirty-five weeks and in that time have lost only three nights. They own a "week's" tour of the Connecticut parks on June 23, presenting their "rube" act, Zeb and Betty.

Frankie Hight, the well-known comedienne, was married to Ogden S. Wright, at Chicago, Ill., on May 15.

Johnny Hyams has added "Ma Tiger Lily" to his long list of successes, and is pleasing the people in the Northwest with this famous song.

The following attractions have been booked by John S. Burke for Base Ball Park, Philadelphia, of which M. W. Taylor is manager: Gilmore's Band, Hungarian Rags Band, Rosati's Naval Reserve Band, Cardiff Indian Band, Farman and Seabrooke's Wrecked Ship Trio, Mlle. Nevada and Lightning Leavitt, Athena Twin Sisters, Fox and Foxie, Farrell and Stark, Hampton's dogs, Irene and Zann, Matweed Duo, Cassell and Ar-

VAUDEVILLE

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P. S.—Were due April 28th but accepted another four weeks' engagement at The Orpheum, Honolulu, H. I.

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Amber, Maude—Willow Grove Park, Phila., Pa., 27 June 2.
Armour, Lorraine—Maudou Park, St. Louis, 27 June 2.
Atkins Twins—Pastor's N. Y., 21-26.
Adelman, Joseph—Hopkins, Chicago, 21-26.
Aumann and Hartley—Pastor's Fifth Ave., N. Y., 21-26.
Allison, Dan—Park, Stetefeld, Ill., 20-26.
Abeare and Patrick—Kidd's, Prov., 21-26.
Burschart, Lillian—Orpheum, San Francisco, Cal., 27 June 23.

THEATRICAL STAGE EMPLOYEES.

Testimony as to the Body Before the Industrial Commission.

At the recent session in Chicago of the sub-commission of the United States Industrial Commission to investigate labor conditions, Lee M. Hart, general secretary-treasurer of the National Alliance of Theatrical Stage Employees, was examined at length as to the growth and work of that body. Mr. Hart's testimony was as follows:

Q. (By Mr. Clarke.) What is your post office address, Mr. Hart? A. Chicago, Illinois.

Q. Street and number? A. Office, Room 57, 126 Washington Street; residence, Bart's Hotel, State and Harrison streets.

Q. How long has the organization which you represent been in existence? A. From a national standpoint since 1893—that is, permanently organized in 1893. We had for two or three years prior to that been trying to get a national organization together, and previous to any step to form our national body we had been organized as locals as far back as 1877. Our first assembly was in Cincinnati, O., the John McCullough Assembly, Knights of Labor.

Q. How many of your assemblies are there in Chicago? A. We have one organization in each city.

Q. How many cities in the United States have you—A. (Interrupting.) We are organized in 110 cities.

Q. How many members are there in the national organization? A. We have close on to 3,000 members; we will have 5,000 by our next convention in July.

Q. Will you not please define the limitations of the term "stage employees"? A. Our organization, as is stated in our by-laws, admits—(Reading from constitution of National Alliance.) "The objects of this Alliance shall be the maintenance of a fair rate of wages for its members, and to see that only competent persons who are members of this Alliance are employed as carpenters, property men, gas men, electricians, stage hands, fly men, calcium and electro-calcium light operators in the various theatres throughout the United States." The gas men are practically out of date, practically wiped out through the introduction of electricity.

Q. Yes, then it is not employees in the class of actors? A. None at all—the mechanical staff.

Q. (By Mr. Kennedy.) Mr. Hart, have you a charter from the American Federation of Labor? A. We have.

Q. Will you state what advantages have come to your members as a result of the organization? A. I will have to go back to the time of Edwin Forrest and a few of those actors at a time previous to that. Now, I will say in this country in those days we were working under what they called the stock company system. There was no such thing as traveling companies, and that being the case, the theatrical managers and the theatres did not get up the productions that we have to-day, neither from an artistic nor a mechanical standpoint. As they were introduced it became necessary for us to organize for the simple reason that in those days, previous to 1880, outside of the carpenter and the scenic artist and the property man, the rest of the labor practically got nothing, absolutely got nothing for their services. In New York, in the cities like Chicago, Cincinnati, St. Louis and New York they got very little or nothing; possibly 50 cents a performance; in some places 25 cents a performance. In cities like Cleveland and others, outside of the three men I have mentioned, the scenic artist and property man and carpenter, the men received absolutely nothing for their services, and the reason of that was because those men were employed in the daytime at some other trade. As the theatrical business spread and it became a trade of itself through the different large productions, operatic, dramatic, melodramatic and so on, it became necessary that the men employed in the theatre must devote more or less or all of their time there. We had a great deal of trouble in trying to secure it in some of our cities, but eventually we did. In lieu of salary the manager used to send back a can of beer, or something like that, put up a little lunch, or send up something for the men. Of course, there were a great many of us that objected to it, but in those days we could not do anything; we simply had to stay with it and say nothing. But this has been our aim through our organization—that our time must be given up to it. No man can work the entire day in a factory, or even in a store, and then go to a theatre, where they are required to work from seven o'clock in the evening until twelve, and work those five or six hours for nothing and be able to do a day's work the next day. But we got together and grew on the credit of opposition, but not so much through the manager—that is, the legitimate manager, as we have through managers who are unscrupulous, who do not desire to pay anything at all, who come along and organize a company and go and take a theatre on absolutely nothing, simply trusting to Providence that business may be good from the start, and if it is good from the start all right; and if it is up in the air, and the people that he has engaged for all the services they have already rendered receive absolutely nothing. It is a known fact that these managers from New York, and more so from Chicago, will take out a company of men, women and children—take them a thousand miles or so, and leave them upon their own resources and think nothing of it. That is the reason that we have organized, and while we are organized from a mechanical standpoint on the stage, we have already on several occasions rendered assistance to actors and actresses in securing for them justice at the hands of these unscrupulous managers.

Q. (By Mr. Clarke.) Do your members travel with the traveling companies to any extent? A. Yes, about 99 per cent. of all the traveling companies employ none but union labor.

Q. Well, do they employ none but people whom they take along with them? A. You know the traveling managers, some of them have not any other interest except the combination that they are traveling with. There are some managers, like Mr. Frohman and others, that have theatres as well as companies; and in that case I will state that Mr. Frohman employs none but union labor in his theatres in New York City, as well as with all his companies that are traveling.

Q. Well, if he is going to put a play on in Chicago, does he have to bring here stage employees, or does he find them right here that are competent to do it? A. He finds them right here. Outside, of course, every traveling company that carries scenery and property and electrical effects, they carry a carpenter and sometimes two or three assistants, and an electrician and assistants and a property man and assistant. That becomes necessary in the general handling of it, and also that on the first nights the production will have a smooth run without any mishap. If it will run a hundred nights in New York, it will run here equally well; but when they close in New York or any other city after a long run, outside of the mechanical heads there is required possibly twenty or thirty men to handle the scenery and stuff. Those men they find in the cities. They also find a complete staff of men—

Q. (By Mr. Kennedy, interrupting.) How thorough is your organization in Chicago with reference to the theatres? A. We have only two non-union theatres, and one that is not paying salary, so we could not agree to make it a union house if they wanted to, because we would rather have them, if they are not going to pay salaries to men to work for a living—we would rather have them give it to the non-union labor. We can give them that reward.

Q. Are you represented in the Federation of Labor in Chicago? A. Yes.

Q. You send delegates there? A. Yes, I am personally a delegate there.

Q. If the employers were to treat you unjustly, you would need sympathy from the members of the Federation in every city to the extent of even boycotting the theatre? A. If

we had any trouble in a theatre we would have to first present the trouble to our international office. The international office would investigate, and if they found that we were right, they would extend to us the protection of the organization. We would then, after we had presented it to our organization, present it to the Chicago Federation of Labor and they would investigate; in fact, at the same time that we would present our case to our international office, we would also have to present it to the Federation of Labor. If they said that we were right, we would expect to get the sympathy of the Federation of Labor.

Q. Do you favor arbitration in your laws? A. We solicit it.

Q. And it is one of the written laws of your organization, is it? A. No, it is not exactly written. We have local agreements, and in our local agreements we favor arbitration. Each local organization has the right to conduct its own business, because in various cities the conditions are different. You take New York and Chicago—I suppose more so New York than Chicago. They are cities in which the great productions are launched, wherein everything is made or lost. The conditions there would not be applicable here in Chicago, nor our conditions would not be applicable to Canton, Ohio, nor Massillon, nor any of those places; and consequently, we leave it to the local. We do not interfere locally with the making of local laws. If the condition is all right, why let them work under that condition, and every member from our standpoint would abide by any decision that would be rendered on it by any set of fair-minded men.

Q. The hours of labor of your members are not very long, are they? A. Yes. That is, the labor of running the stage after everything is built is not long; it is from half-past seven until the show is out; but, then, on the last night of the production of a show that closes here in Chicago, it would have to jump to New York, for instance, and the men would have to work after the show until two or three or four and sometimes six or seven o'clock on Sunday morning getting the show out so that they can catch the train.

Q. In your labor unions you are not permitted to work outside of your own business; could a carpenter work outside as a day laborer? A. When I was just commencing I was a stage carpenter, but I was also employed at the Auditorium Theatre, and a vacation in the local organization, and knowing that the local organization would not allow me to work at my trade, I quit work on the outside; but up until a year and a half ago I was employed at my trade, although I was for six years an international officer.

Q. What I want to know is, do the wages that are received by these men justify them in abstaining from work outside? A. You mean as an officer?

Q. No, do the men—A. (Interrupting.) In the theatre? At the present time it does. At first all they got was a can of beer or some such thing, because they knew in the day time they were employed at something else. That was all right, but it did not tend to give any stability to a man or to his character; and when you said to anybody a few years ago that you were working in a theatre they knew just where to place you, because they knew just the conditions you were working under. We are very strict on that, and that is one of the fundamental laws of our organization. Now, gentlemen, just carry over what I have said to you; that each organization makes its own rules. I have here the constitutions of the Chicago union, of the Omaha, and also Winnipeg, Canada. This is the Omaha (reading): "This union shall not support any one who may be discharged through dishonesty, but will strive at all times to uphold the name of the union. Any member of this union reporting for work while under the influence of liquor shall be subject to a fine of fifty cents. Any member who shall so far forget himself as to lose a performance through drunkenness, thereby causing him to lose his position, and on complaint of the head of his department, if charges be proven true, shall be fined the sum of two dollars and fifty cents, suspended or expelled, at the option of this union." In Chicago here we have (reading): "Any member of this union reporting for work while under the influence of liquor shall be subject to a fine of two dollars. Any member who shall so far forget himself as to lose a performance through drunkenness, thereby causing him to lose his position, and on complaint of the head of his department, if charges be proven true, shall be fined the sum of five dollars, suspended or expelled, at the option of this union. Any member who enters the meeting in a state of intoxication, or disturbs the harmony thereof, or uses abusive, disorderly or profane language, or refuses obedience to the presiding officer, shall be admonished by the chair, and if he offend again, he shall be fined from \$1.00 to \$5.00, and if he refuse to pay the same, he shall be expelled." (By Mr. Clarke.) Has the character of stage employees improved perceptibly since the organization was formed? A. Yes, our members to-day are men who are respected with any other class of men, not alone as men, but also socially; they belong to the various organizations, fraternal and otherwise, which in previous years they did not. Here is another matter (reading): "Partisan politics shall not be permitted in the meetings under any circumstances." We have found in our organization that we have driven off the road and we have driven out of the large cities a large class of speculative managers who start absolutely on nothing. If business was good at the start they went ahead; if it was not, the only persons to lose were the men, women and children who were employed by them. There was a vast number of this kind of men, and we have found that it is only by organization that we have been able to improve our line of work and make it, as it were, a recognized class of work for men to work at. We have built ourselves a trade for ourselves, which we could not otherwise have done.

Q. (By Mr. Clarke.) Have you had any labor difficulties? A. Yes, we have had quite a number. We have one in Detroit at the present time wherein everything in the city is involved. It was because the managers on their side claimed that the men desired that the law be enacted to run his business, come in on his stage and tell him what he had to do and whom he had to employ, but it was not so. The cause of the trouble in Detroit, wherein every theatre and some eighty men are involved, is this: It seems that a year ago the city was going to enact a law for closing the theatres on Sunday, prohibit Sunday performances, and the ministers had gone to our members and invited them to attend their meetings which they held, and I believe that our organization sent a committee to Lansing. The managers spent some \$5,000 in trying to prevent the law being enacted. The law was not enacted, but the managers organized themselves and said: "Here, if this union lives, it is only a matter of time when this law will be enacted, if they continue to agitate it. We will have to close our theatres on Sunday." So they started in and organized themselves into a little combination, and when the season opened they got men from Canada and they got men from different cities, from smaller cities. They could not get them from our large cities, because we were all organized, but they got them from the little country towns and got them up there; and in that way the trouble has been on all the season. We have tried to arbitrate the matter. When the American Federation of Labor met in Detroit last December a committee of nine men, representing the different trades and from different sections of the country other than the city of Detroit and other than either the international Association or our organization, went before the managers and in every way tried to adjust the matter, but could not.

Q. You do not believe, then, in having the theatrical performances on Sunday? A. Well, I would not like to give an opinion on that, for the simple reason that we are located differently. We are cosmopolitan people. A man will have to be acclimated to the climate he is going to live in. At the present time we are in Chicago, and it is all right for Chicago to have them; the people want it, and from that standpoint I do not think that, personally, I would like to see the

Sunday performance cut out. I think that a man requires one good day's rest.

Q. If there are to be Sunday performances, do you think there should be another set of hands employed so as to give you one day's rest? A. No; in the Sunday performance the man that does the common labor is the only one that benefits thereby. He gets paid for it; he gets paid so much on the performance. The carpenter does not get anything extra, but has to work for the same money as he would for six. The actor, after traveling all night from some distant city, comes into the city and has to get ready for two performances on Sunday. He does not get a cent extra for it.

Q. (By Mr. Mantle.) You think the Sunday performance is rather harder on the companies than it is on anybody else—the actors? A. Well, it is equally hard on the man locally. While there is another company coming in he has to stay up all night to get the other show out. But, as I said, if we would not have had the organization, we would not have accomplished anything; and if you want to consider gentlemen, and take the condition to-day in the theatres of America, you very seldom hear of a fire in our theatres, or panics, which some fifteen years ago occurred very frequently. To-day they are eliminated entirely. Our stage forces, as our statistics will show, are all sober men. If they are not, we hunt them out; we do not want a manager to come and tell us; we hunt them out and expel them from the organization. They have got to attend to their duties. They come half an hour before the time and see if everything is all right, and they are there from half an hour to an hour after the show, and it is entirely upon the men of my organization that the safety of the public depends, because a slight flash, you know, in all that tinsel back of the stage, which is nothing but paper, and thousands of lives can be lost.

Q. (By Mr. Clarke.) Are there any women stage employees? A. No, not in our organization.

Q. Are there any outside of your organization? A. No, we deal entirely in the mechanical departments, although we have helped lots of actresses to secure money.

AMERICAN ACADEMY MATINEE.

With the performance last Tuesday afternoon at the Empire Theatre of *The Power of Darkness* and *A Caprice*, this year's graduates of the American Academy of the Dramatic Arts appeared together in public for the last time. The series of ten matinees, which this performance brought to a close, was without doubt the most interesting ever presented by students in this city. At least seven of the literary nations of the world were represented in the plays produced, and almost the entire period of dramatic literature was covered. With but very few exceptions the dramas acted were new to the local stage, and the course was most valuable to those who study to be intelligent auditors as well as to those who study to be intelligent players.

The Power of Darkness, by Count Leo Tolstoy, is a play of sufficient importance to fittingly end so notable a series. It is at once truthfully human and awful. Its horror is not born of the supernatural, but of the brutally commonplace. It is a ghastly picture of humanity at the present time, and although the scene is laid in Russia and the characters are Russians of the lowest grade, the play is an exposition of a condition not of one race, but of the age.

Count Tolstoy founded his plot upon an actual event that occurred several years ago in the province of Tula. His object was to disclose to the aristocracy of Russia the condition of the humble classes. Like Henrik Ibsen and the small company of other dramatic crusaders, he tilted in a cause too true to be popular, with the result that after *The Power of Darkness* had been acted in St. Petersburg and Moscow, its further performance and its sale in book form were prohibited by the Russian government. In France it was acted upon several occasions, and the play has become known in America through a translation published under the title, *The Dominion of Darkness*. The translation used last Tuesday was made by Isabel F. Haggood, and has been approved by Count Tolstoy. For the purpose of production in an American theatre considerable cutting and expurgating were necessary, and the last two acts, because of their extremely brutal realism, were omitted entirely. This, of course, crippled the moral effect of the drama sadly, and robbed it to a great extent of its splendid architectural strength. The omission was necessary, however, and the alterations in the acts that were played had evidently been made by one who brought both skill and reverence to the work.

Set down simply and briefly, the story of *The Power of Darkness* may offer no unusual thrill to the contemporary newspaper reader. Cases quite as dreadful are reported frequently enough. With very slight changes in the characters and situations the drama is perpetually performed in real life. Peter Ignatitch, a well-to-do but physically worn-out peasant, is poisoned slowly by his wife, Anisya, who is in love with Nikita, a farm laborer. Anisya is urged to commit the crime by Nikita's mother, Matryona, who sees in the death of Peter excellent chances for her son's advancement. Immediately after the peasant's death Nikita marries Anisya, and straightway falls to squandering her money and abusing her. Nikita, previously to his marriage, debauched Marinka, an orphan girl, and Akulina, the idiot daughter of Peter by a former marriage. Once in possession of Anisya and her fortune, he drinks himself into a state of utter bestiality and openly consorts with Akulina. The conclusion of the third act reveals the abject misery brought about by the brutish animalism of the chief characters. In the two other acts, which were not presented, a marriage is arranged between Akulina and a peasant who covets her dowry. On the day fixed for the wedding a child is born to Akulina. Nikita, his father, to avoid complications, takes the baby to a cellar to kill it and bury it there. At the critical moment, however, he breaks down, and leaving the child screaming on the cellar floor he rushes out, mad with terror. Anisya and Matryona, beholding his state, themselves kill the child. At the last Nikita, in a frenzy of penitence, confesses his misdeeds and is taken to the prison.

The strongest qualities of the play lie in the perfect drawing of the characters and the absolute realism and consecutiveness of the episodes. Count Tolstoy made his drama as barren of poetry, idealism and beauty as are the lives of most low-classed Russians. The motives of all of the characters except Akim, Nikita's father, are brutish, physical lust and greed of gold—the two prime ministers of the dominion of darkness. Logically they lead the personages of the play to the inevitable gates of despair. In the creation of his men and women Count Tolstoy evidenced master craftsmanship. All of them are consistent, and their hearts are so fathomable that they possess a perspective quality not found in the usual flat-drawn cartoons of the drama. One may see behind Anisya the panorama of her girlhood as a pretty, vain, ignorant village belle. Peter Ignatitch, the invalid husband,

is shadowed by the narrowing toll of his younger years, and Nikita stands before a background of low debaucheries and petty conquests easily won by his handsome face. Akim, the father, is perhaps the most impressive figure of the group. It would seem that Count Tolstoy intended him to personify the simple Christ-like spirit that has been well-nigh crushed out of existence beneath religion's load of doctrines and creeds. Old Akim has not the worldly wisdom to meet the emergencies that arise in this day of complex civilization. He expresses pathetically the helplessness of simple Christianity, yet it is because of their antagonism to his almost childish ethics that the other persons of the play come to wreck. In direct contrast to Akim is Matryona, his wife, who wears the outward semblance of religion, and conscientiously observes its forms and ceremonies, while she is utterly without spiritual grace.

The character of Anisya was splendidly portrayed on Tuesday afternoon by Kate Hansett. She realized, apparently, every possibility of terror and pathos that the role supplied, and in the graces of the stage she was no less satisfying than in her conception of the part. Carl Ekstrom gave an excellent impersonation, dramatically, of the character of Nikita. He was not, however, quite true in his understanding of the man. He made Nikita sneer when he should simply have exhibited a surly temper. This attitude raised the impersonation intellectually above the low man-animal that Tolstoy drew. John Hous gave a capital portrayal of Peter Ignatitch, and Lucy Ballard as Akulina, the idiot girl, was indescribably appealing and convincing. Francis T. S. Powell could scarcely have improved upon his impersonation of Akim, so wondrously full of feeling and simple dignity it was. Marie H. Moore was earnest and very nearly convincing in the complex and difficult role of Matryona. There are lights and shadows in the part, however, that she did not quite disclose. Mitritch, an old soldier turned farm laborer, was impersonated very well by James McKean, and the several minor characters were acceptably played.

The mounting and the stage-management of the play were surpassingly good. Charles Jehlberg, the director, apparently left nothing undone that would make for the realism or artistic value of the production. The costumes and effects were accurate and the stage pictures formed were perfect in composition and coloring. The complete cast employed in this, the first English production of *The Power of Darkness*, was as follows:

Peter Ignatitch	John Hous
Anisya	Kate Hansett
Akulina	Lucy Ballard
Nikita	Carl Ekstrom
Matryona	Francis T. S. Powell
Marinka	Marie H. Moore
Mitritch	James McKean
A Gossip	Margaret Farnell

As a curtain-raiser for the Tolstoy play a dainty little French comedy of high life was presented. It was a translation, entitled *A Caprice*, by Charles Henry Meltzer, of a one-act play by Alfred de Musset, that has many times been successfully played in Paris and St. Petersburg, though it had never before been acted here. The trifling, almost trivial, story is of the domestic unhappiness of Mathilde de Chavigny, whose husband is inclined to gallantry. Mathilde, affectionate and simple hearted, is weeping her eyes out ineffectually, when her friend, the society-wise Mme. de Lery, comes to her aid. Mme. de Lery tempts the susceptible husband to a declaration of love, and then turns him over, repentant, to his wife. Even with so slight and conventional a plot the little comedy might have been entertaining had the lines possessed humor or poetic beauty. They did not. The cast was as follows:

M. de Chavigny	Cecil Blount de Mille
Mathilde	Ethel May Norman
Mme. de Lery	Katherine Black
A Footman	Ralph Toerg

Katherine Black acted the role of Mme. de Lery with considerable vivacity and, at times, charm. Cecil Blount de Mille and Ethel May Norman impersonated the other two roles acceptably, though both were too frankly juvenile for the characters. The setting and the gowns displayed were handsome.

AMATEUR NOTES.

Columbus, Ohio, amateurs gave a pretentious Cuba allegorical production at the Great Southern Theatre in that city on May 28 and 29. The cast showed Mrs. Katherine Corder Heath, Lilian Miller, Mrs. Edith Sage MacDonald, Mignon Poste, Truman Seymour, Captain William B. Hamill, Gordon F. Miles, J. Zettler Krumm, Mary Fleming, A. W. Sharp, Frank L. Oyler, Lewis T. Sage, Mrs. S. H. Strayer, Dr. George F. Pagles, Dr. R. H. McCormick, K. H. Koenig, Sidney I. Sweet, Mary Wright, L. Fleming, General H. A. Axline, Colonel W. P. N. Darrow, Captain W. H. Fisher, L. W. Luckmaster, Charles G. Smith, Howard Woodbury, Frank M. Ryan, George Bellows, F. W. Bilz, H. Doll, C. Graumann, A. Prus, Alma Loehler, Katherine Roy Smythe, and the Welsh Ladies' Quartette.

The Gaiety Dramatic Club, of Everett, Mass., at Everett Hall, on May 15, played *The Flower of the Family*, staged by John B. La Favor. The cast included A. Harry Chick, H. S. Small, William S. Folur, A. C. Fowler, Sadie M. Ferrin, Kittle E. Bilsard, Annie La Favor, and Bessie Jackson. The performance was managed and advertised by Jim Gammon, of the Palace Theatre, Boston.

The dramatic section of the Milwaukee Press Literary Club will present Captain Racket on June 19, the cast including Maudie Pierce, Mathilde Kortheim, Kitty Kearns, William C. Knoek, R. H. Ruhner, Al. W. Lewitzke, Fred. R. Farmer, and Arthur J. Ebert.

Students of the University of Vermont played Ralph Boyter Doyster at the Howard Opera House on May 9, under direction of Ernest Elton. In the cast were A. H. Groat, R. D. Kellogg, F. M. Larchar, G. P. Auld, H. E. Gage, W. E. Alken, H. N. Drury, T. R. Powell, S. H. Brackett, H. F. Gulek, J. S. Wright, J. W. Tober, J. E. Donahue, F. G. Taylor, H. L. Martin, D. B. Allen, R. E. Beebe, P. M. J. Corry, C. S. Dow, S. C. Dunlop, C. E. Goodwin, C. R. Hutchinson, F. H. Kimball, H. H. Marsh, L. F. Martin, L. M. Munson, M. A. Pease, C. R. Peck, C. H. Senter, A. O. Smith, A. H. Tenney, C. N. Thomas, R. W. Tyler, C. H. Waddell, J. O. Walker, E. E. Webster, L. E. White, and C. P. Williams.

Students of Manhattan College will play *Richieu* at the Harlem Opera House, New York, this (Tuesday) evening, with Joseph F. Sullivan in the title part.

The Jesters, a club of students of the Brooklyn Polytechnic Institute, played an original travesty, *Padlock Homes*, by Theodore B. Sheldon and Robert R. Smith. In the cast were Guy Homer Hubbard, Terence Tiernan Burns, Emil August Tauchert, John Clifford Moore, Homer Bates Mason, William Bernard Bryant, Harry Truman MacConnell, Arthur Hazelton Walkley, Jr., James Aughtill Cameron, Cornelius Hoagland Tangeman, Ralph Harrison Thompson, Theodore Stanton Sheldon, Ernest Flagg Dunham, Sterling Sherman Boardley, Edwin Marquet La Roche, and Stringham Bigelow.

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THE CALLBOY'S COMMENTS.

After viewing with much interest the two productions of Quo Vadis recently vouchsafed to this bright young city, I am led to appreciate the force of Larry Giffen's thoughtful observation that "S. P. Q. R." inscribed upon the imperial standards of Neronian Rome, must have meant "Some Pretty Queer Romans." No doubt there were Romans and Romans, but it is difficult for me to believe that the average human being could ever have found it possible to do as these Romans did. As I pointed out long ago, in the case of that infinitely superior melodrama, The Sign of the Cross, the most amazing feature of Roman social conditions in Nero's heyday appears to have been the vacillation of public opinion. The fluctuating moods of Nero were as nothing beside the varying principles of his chameleon subjects. No wonder they had him worried. Nero, with all his little faults, at least clung faithfully and consistently to some of his prejudices—not all of them, perhaps, but some.

Yet in Quo Vadis at the New York and, until recently, also at the Herald Square, as in The Sign of the Cross aforetime, we had a motley mob of more or less impossible Romans, who, looming up in one scene as thoroughgoing pagans, trotted along in the next scene as early Christians, and anon as pagans again, and then back to Christianity. In one picture they openly and unblushingly denounced themselves in the next, and even set out with a view halloo and a grim determination to capture themselves and to put themselves to the most dreadful torture. It got so that one expected every moment to see Nero, too, change his policy and decide to dethrone himself.

Another extraordinary trait of Roman character, revealed especially in the New York production, was the complacency with which the populace appear to have regarded the burning of their city. Either they must have been heavily insured or a little thing like the burning of one's happy home was nothing to them. I fancy that if I were at Union Hill, or Yonkers, or Far Rockaway, and a centurion should blow in and tell me that New York City was all afire, I'd be moved to some display of interest. I should want to know whether the fire had reached THE MIRROR office, or Delmonico's, or Tony Pastor's, and I'd hasten to get there and see for myself. The ancient Romans could have possessed none of the glorious, ebullient, hysterical spirit that throbs in the breasts of every true American and fills him with wild desire to run with the engine at the first clang of the bell, and to hang about the fire lines till the last spark has been extinguished. Nero himself was the only one of the party at Antium that appeared to be interested by the fire alarm, and he only because he thought he'd write some verses about the blaze. When he, after considerable deliberation, eventually sallied forth to have a look at the fire, the other Romans, whose lares and penates, and all that sort of thing, were presumably going up in smoke, calmly deployed in twos and followed on in abject tranquillity, like the clergy trailing after the church choir marching into the chancel. I take it that you couldn't faze the ancient Roman.

And all this entirely apart from their general opera chorus appearance. They did seem so cheery and pleased and contented withal that some one with me suggested that perhaps "S. P. Q. R." might mean "Salaries Paid Quite Regularly." Certainly in neither production did it mean anything regular about the pronunciation of Latin proper names, although the New York folk were nearer right on this score than were the players at the Herald Square, where, in the case of the bold, bad Tigellinus, for instance, they had it "Tigel-linus," "Tigeel-nus," and "Tigelle-nus" on the stage, and "Tigellennius" on the programme.

The gentleman who has inquired whether Quo Vadis means "Where do we go from here?" is informed that it does not quite. He is also informed that he might have seen both local productions without ever tumbling to the meaning of the title. That part of the Sienkiewicz novel wasn't dramatized.

A mite jealous, maybe, of my recent exploitation of certain circus literature, the imaginative Frank J. Wiltach, who can write words with his eyes closed and his hands tied, sends in this one that he has sprung ahead of De Wolf Hopper:

In the comic opera firmament De Wolf Hopper is the fixed and shimmering star, gloriously glowing as a glow worm golden in a dell of dew! And of all the histrionic glisterers he has not been the one who has been moved by thunders of applause, or sudden lightnings of self-opinion, to imagine that the public would be satisfied with him alone; that he could dispense with a capable nebula of satellites and still maintain his commanding position in the subtle and volatile theatrical ether. The Hopper company is a brilliant institution, and Don Hopper is its head, guide and master. With the announcement of his coming the public is as a great deep sea shell, which, when placed to the ear, is murmurous with the music of meritment, these joy waves being premonitory forebodings of the salvos, bursts and roars of applause which ever greet the appearance of the unchallenged prince of opera burlesque joys.

The "glow worm golden in a dell of dew" is immense. Richard Le Gallienne couldn't beat it. Mr. Wiltach need not be jealous of the circus authors, and no doubt they would like to have him tell what sort of a dictionary he smokes.

O. R. Hight has turned in a window card of the Tarlton Bell Ringers, found out in Iowa. The prices are "9, 19 and 29 cents." It may not be so much as 10-20-30, but it looks more like a good gig.

Manager G. E. Sanderson, of the Cumings Theatre, Fitchburg, Mass., sends along the following odd specimen that came to him recently:

DEAR SIR.—I called to see you Saturday but you were not there, guess I called too late but

you know doing Housework Saturday is always a busy day. I have always had a great desire for the Stage, in fact I am a born Actress, and with practice and Study, know that I can climb the ladder. I expect to begin at the foot, but don't expect to stay there. I can dance most anything I can dance to-day with any Girl on the Stage, The Highland Fling. I am Scotch, and that comes natural that dance does. but it is a pretty dance.

If the lady means that she can dance the Highland fling while climbing the ladder there should be no small doubt about her ultimate success. That would be, I think, in the way of a positive novelty.

A manager who suppresses his own name contributes this notable achievement from Ogdensburg, N. Y.:

DEAR SIR.—I was Reading about your show in the Journal tonight about how good it was do you want any talented amateurs I am one of these I mean amateurs I am going on twenty 2 year old come the 5 of June and my folks all say I would be good on the stage and if you think so write me a Letter and I will join your company I sing good and can say lots of funny jokes to make the people laugh at me I could play some tunes On the Piano I am a Stranger to you now but will be better none when I am with you I was in lots of shows before I will now say good By.

The "talented" one stumbles upon a great truth in the comedy business when she says she can make the people laugh at her. That's what's the matter with so many comedians. It isn't so difficult to make people laugh at you. People are quite ready to do that—even when you don't want them to. But it is hard to make them laugh with you, not at you, just as it's hard to make them cry with you instead of because of you. It's the difference between art and something else.

THE NOVEL AND THE PLAY.

The two extremes of the drama, one picturing peacefulness and purity and the other suggestiveness and salaciousness, have always attracted large audiences and proved popular successes. And there is a reason behind it all. The novel, in literature, which usually precedes and sets the pace for the drama, has always had its eras and cycles like other events in the world's progress. And also, like other events in the world's progress, it has been in the form of two steps forward and one backward. And while for the past one hundred, and particularly the past fifty, years the world has made unparalleled strides in a material way, it seems to me that it cannot be denied that in a literary and artistic way, especially for the past twenty-five years, and particularly in the novel and the play, the step has been the one backward.

Let us look backward along the line for the past one hundred and fifty years and see particularly how the novel has passed through the eras of development, and, incidentally, how the drama has kept in touch with it; for you will almost always find them in harmony.

It is a trifle over one hundred and fifty years ago that the fathers of the English novel produced their offspring. And here let us note the fact that the great writers have always come in groups, with, occasionally one towering above the rest, like Shakespeare, Scott and Dickens. Parenthetically let me say that the earlier forms of literature were more essentially dramatic—to wit, Homer, Sophocles, Euripides, Aristophanes, and so following. When I speak of the novel preceding and setting the pace for the drama, I mean particularly in English literature and since the birth of the English novel.

Richardson, Fielding and Smollett, then, were the fathers of the English novel, and all that has come since shows the influence of their styles and forms in the telling of stories. You see the effect of their writings in the works of Dickens, Thackeray, Bulwer, Reade and Eliot. In none more so, perhaps, than in those of Charles Dickens, who shows how much he had absorbed Fielding and Smollett in his humorous portrayal of types of character, he even imitating Smollett in the alliterative titles he adopts, as, for instance, following "Roderick Random," "Peregrine Pickle" and "Humphrey Clinker," with "Nicholas Nickleby," "Pickwick Papers," and "Master Humphrey's Clock," adding to it his great genius for clever elaboration of plot and multiplicity of diverse types of character.

And as the earlier writers of the English novel set the style and form for the later story tellers, so the later plays have taken their impress from the fiction that has preceded them. Just as now we are having an era of melodrama, due to the fact that Anthony Hope, Conan Doyle and Stanley Weyman have been imitating the form of novel as presented by Scott, Dickens, Reade, and others. And we have had for the past twenty years the society comedy and drama, due to the influence of Miss Austen, Mrs. Trollope and the later novels of Bulwer. And the rural and domestic plays of to-day show the effect of the pastoral and homely stories of Mrs. Opie, Miss Edgeworth and Miss Mitford. Just so the novels of Richardson were followed by those of Miss Burney. Sterne, like Fielding and Smollett, paid attention to the depicting of types of character, in his case almost exclusively so. Miss Mitford, in "Our Village," exhibits the influence of Goldsmith's "Vicar of Wakefield." Charlotte Bronte follows in the path of Mrs. Inchbald, and Scott shows some of the influence of Mrs. Radcliffe. And so on down the line.

And the drama has closely followed in the path of the novel. In the modern play, which dissects the human passions, and particularly the sexual relations of humanity, the English and American writer of plays has gone to the contemporary school of French and German writer of novels and plays—perhaps more to the French. Balzac, the younger Dumas, Gautier and Daudet have proved themselves masters of the modern society novel of passion. While its moral effect might be questioned, there is no gainsaying its artistic quality, its marvelous fidelity to nature and its clever study of the human emotions. There is



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nothing quite like it in English literature except, perhaps, the novels of George Eliot; which while as introspective, are as much colder as the English race are colder than the French. But I must draw the line at Zola. I can endure the "real pump and wash tubs," the real fire engine, etc., in fact I rather enjoy them in melodrama, but I much prefer Nancy Sikes to Nana, or Therese Raquin. And I think that either or both the latter are far more immoral than Daudet's "Sapho," in addition to being horribly morbid. And while Fanny Legrand is not at all a portrait of a type of purity, I cannot imagine a rightly educated mind being injured by it. And certainly the people who can afford to pay \$2 a seat in theatres ought to be impervious to it, for the majority of the possessors of wealth in this country to-day cannot. I think, be called highly cultured. Culture can only come from leisure, and we have made money too fast, have not had time to rightly use it, or to appreciate and understand what the best use is for it. I do not see why we should continually try to dodge this issue. Why not be honest with ourselves and own up to it?

The realistic school of art belongs and harmonizes with this material age in which we live. But the realistic school of literature, painting, and the drama is not elevating, ennobling or educating, and is, I hope, not to be of long life, though the one has always inevitably followed the other.

I hail this return to melodrama with great satisfaction. And I think one can safely predict a much longer and more universal era for it than usual. The reason for it lies in these things: The time has come for the dramatization of the novel. Recent events in the actual life of the world, especially the warlike era, have caused a taste for it. Then the reaction has set in against the modern society play, which is too full of introspective sociology. Then the public appetite has been simply whetted with the dramatization of the later romantic novel. So the present dramatist is going back to the deeper and purer wells of fiction. As, for instance, "Vanity Fair," "A Tale of Two Cities," "Ben Hur," and so forth. Then, possibly, best reason of all, the very realistic age in which we live has made great opportunities for the realistic presentation of effects and scenes upon the stage, which is where realism and materialism belong. As I have said before we rather like to see the real hay rack and the real cow upon the stage, but not so many of us care to see the naked soul of the man or woman, especially if that soul be infected with cancer.

For, you must remember, there are two kinds of education that wealth and leisure bring: The one sensual and the other spiritual. And if we satisfy the senses with the material we can then satisfy the mind with more ideal portraits of humanity, and only in ideality is the mind educated and uplifted and the best work in the novel and the play done.

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